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С. ПРОКОФЬЕВ
S. PROKOFIEV
Op. 125

# СИМФОНИЯ-КОНЦЕРТ
# SYMPHONY-CONCERTO

ДЛЯ ВИОЛОНЧЕЛИ С ОРКЕСТРОМ
FOR CELLO AND ORCHESTRA

РЕДАКЦИЯ М. РОСТРОПОВИЧА
EDITED BY M. ROSTROPOVICH

ПАРТИТУРА
SCORE

ГОСУДАРСТВЕННОЕ МУЗЫКАЛЬНОЕ ИЗДАТЕЛЬСТВО
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СЕРГЕЙ СЕРГЕЕВИЧ ПРОКОФЬЕВ (1891—1953) — крупнейший русский композитор. Его лучшие произведения прочно вошли в золотой фонд советской музыки. В то же время его новаторские завоевания открыли новые горизонты в музыкальном искусстве.

Свое музыкальное образование С. Прокофьев начал под руководством Р. Глиэра, С. Танеева и Ю. Померанцева (ученика С. Танеева). Затем он учился в Петербургской консерватории как композитор (у Н. Римского-Корсакова, Я. Витоля и А. Лядова), дирижер (у Н. Черепнина) и пианист (у А. Винклера и А. Есиповой).

Творчество С. Прокофьева не осталось в стороне от сложного и противоречивого развития русского искусства предреволюционных лет. Всегда стремясь к новому, к преодолению рутины, композитор познал не только достижения, но и творческие неудачи. В целом же жанрово-разнообразное творчество С. Прокофьева отличается оптимизмом мироощущения, радостным приятием жизни. Среди его ранних произведений выделяются «Классическая симфония», скифская сюита «Ала и Лоллий» для большого оркестра, Первый концерт для скрипки с оркестром, Первый и Второй концерты для фортепьяно с оркестром, «Гадкий утенок» (по сказке Андерсена) для голоса с фортепьяно, Вторая фортепьянная соната, ряд фортепьянных миниатюр.

После революции С. Прокофьев 15 лет (1918—1932) провел за границей в частых концертных поездках. Из произведений этого периода наибольшую известность получили опера «Любовь к трем апельсинам» и Третий концерт для фортепьяно с оркестром. Композитор не порывал связи с родной страной и в 1932 году возвратился в Советский Союз. На родине его творчество обрело почву для нового яркого расцвета. Он создает такие значительные произведения, как балеты «Ромео и Джульетта» и «Золушка», оперы «Дуэнья», «Семен Котко», «Война и мир», музыку к кинофильму «Александр Невский» и кантату того же названия, музыку к кинофильму «Иван Грозный», симфоническую сказку для детей «Петя и волк», Пятую, Шестую и Седьмую симфонии.

В последние годы творчества еще рельефнее становится яркая национальная характерность музыкального языка Прокофьева, еще большую распевность и широту дыхания приобретает мелодизм. Эти особенности нового этапа творчества отразились и в Симфонии-концерте для виолончели с оркестром (1952). Это произведение явилось результатом коренной переработки Первого концерта для виолончели с оркестром. Учитывая значительность изменений, композитор назвал это, в сущности, новое произведение Вторым концертом, а после завершающей доработки — Симфонией-концертом для виолончели с оркестром. Такое название было обусловлено возросшей ролью оркестра, выступающего в равноправном ансамблевом звучании с солирующей виолончелью. Кроме того, по сложной и развитой музыкальной драматургии это монументальное произведение можно поставить в одном ряду с лучшими прокофьевскими симфониями.

Первая часть Симфонии-концерта — Andante — сосредоточенное лирико-эпическое вступление. Вторая часть — Allegro giusto — наиболее значительна по своему эмоциональному содержанию. Яркий контраст создается здесь сопоставлением образов, полных драматизма и динамики, со страницами безмятежно-светлой лирики. Финал — Andante con moto — несет в себе отпечаток славянской песенности и танцевальности и создает убедительное жизнеутверждающее завершение произведения.

Вся работа над Симфонией-концертом, особенно над исключительно сложной сольной виолончельной партией, велась в тесном творческом содружестве с М. Ростроповичем, которому С. Прокофьев и посвятил свое сочинение.

Произведение было впервые исполнено М. Ростроповичем в сопровождении Московского молодежного оркестра под управлением С. Рихтера 18 февраля 1952 года в Большом зале Консерватории в Москве. В окончательном виде Симфония-концерт впервые прозвучала уже после смерти С. Прокофьева, 9 декабря 1954 года в Копенгагене, в исполнении М. Ростроповича и оркестра датского радио под управлением Т. Иенсона.

*В. Блок*

SERGEI SERGEYEVICH PROKOFIEV (1891—1953) was one of the most prominent Russian composers. His best compositions have become an integral part of the golden fund of Soviet music. At the same time his achievements in the field of innovation opened up new horizons to the art of music.

S. Prokofiev began his study of music under R. Glière, S. Taneyev and Y. Pomerantsev (Taneyev's pupil). Then he entered the St. Petersburg Conservatoire and studied composition with N. Rimski-Korsakov, Y. Vitol and A. Lyadov, orchestra conducting with N. Cherepnin, and piano with A. Vinkler and A. Yesipova.

In his work S. Prokofiev did not keep aloof from the complex and contradictory trends of the Russian pre-revolutionary art. Always striving for the new, always wishing to overcome concervatism, he knew not only achievements, but also failures. But on the whole the work of Prokofiev, rich in genres, is distinguished for its optimism and joyful attitude to life. Among his early compositions especially prominent are the "Classical Symphony", the Scythian Suite "Ala and Lolly", for bigger orchestra, the First Concerto for Violin and Orchestra, the First and the Second Concertos for Piano and Orchestra, the "Ugly Duckling" (after Andersen's fairy-tale) for voice and piano, the Second Piano Sonata, and a number of pianoforte miniatures.

After the Revolution Prokofiev spent fifteen years (1918—1932) abroad making frequent concert tours. Of the works composed during that period the best known are his opera "Love for Three Oranges" and the Trird Concerto for Piano and Orchestra. The composer did not lose touch with his native country and in 1932 came back to the Soviet Union. Here, on the native soil, his creative abilities found a new impetus. He wrote his famous compositions — ballets "Romeo and Juliet" and "Cinderella", operas "The Duenna", "Semyon Kotko" and "War and Peace", music to the film "Alexander Nevsky" and the cantata of the same title, music to the film "Ivan the Terrible", the symphonic fairy tale "Petya and the Wolf", the Fifth, Sixth and Seventh Symphonies.

The brightly national nature of Prokofiev's musical language became even more pronounced in the works of the last years of his life, and their melodism acquired ever greater cantilena quality and broadness. These features of the new stage in his creative work found their reflection also in the Symphony-Concerto for Cello and Orchestra (1952). This composition appeared as the result of a drastic rewriting by Prokofiev of his First Concerto for Cello and Orchestra. Considering the changes, made in the Concerto Prokofiev at first gave this practically new composition the title of the Second Concerto, and on final completion named it Symphony-Concerto for Cello and Orchestra. The title was prompted by the enhanced role of the orchestra which sounds at par in the ensemble with the cello playing solo. Besides, its complex and highly developed musical dramaturgy places the composition among Prokofiev's best symphonies.

The first movement of the Symphony-Concerto, *Andante,* is a concentrated lyrico-epic introduction. The second movement, *Allegro giusto,* is the most powerful one because of its emotional content. There a graphic contrast is created by interlacing of images, full of dynamics and dramatism, with pages of tranquil and serene lyricism. The finale, *Andante con moto,* bears the imprint of slavonic song and dance tradition and is a convincing and life-asserting conclusion of the composition.

Prokofiev worked at the Symphony-Concerto and especially at its extremely complicated solo part of the cello in close creative cooperation with M. Rostropovich to whom the composer dedicated it.

The work was performed for the first time by M. Rostropovich and the Moscow Youth Orchestra conducted by S. Rikhter on February 18, 1952 at the Greater Hall of the Moscow Concervatoire. In its final form the Symphony-Concerto was premiered after Prokofiev's death, on December 9, 1954, in Copenhagen by M. Rostropovich and the Orchestra of the Danish Radio under the baton of T. Jenson.

*V. Block*

# СОСТАВ ОРКЕСТРА

| | |
|---|---|
| 2 флейты (II=малой флейте) | 2 Flauti (II=Flauto piccolo) |
| 2 гобоя | 2 Oboi |
| 2 кларнета | 2 Clarinetti |
| 2 фагота | 2 Fagotti |
| * | * |
| 2 трубы | 2 Trombe |
| 4 валторны | 4 Corni |
| 3 тромбона | 3 Tromboni |
| Туба | Tuba |
| * | * |
| Литавры | Timpani |
| Малый барабан | Tamburo |
| Бубен | Tamburino |
| Треугольник | Triangolo |
| Тарелки | Piatti |
| Большой барабан | Cassa |
| * | * |
| Челеста | Celesta |
| * | * |
| Скрипки I | Violini I |
| Скрипки II | Violini II |
| Альты | Viole |
| Виолончели | Violoncelli |
| Контрабасы | Contrabassi |

В партитуре все инструменты написаны in C, т. е. согласно их реальному звучанию. При переписке партий транспонирующих инструментов следует писать: кларнеты in A (в отдельных случаях in B), валторны in F, трубы in B.

In the score the parts of all instruments are written in C, i. e. in accordance with the real sounding of the instruments. When rewriting the parts of transposing instruments one should write: clarinets in A (or if necessary in B) trumpets in B, French horns in F.

*Мстиславу Леопольдовичу Ростроповичу*

# СИМФОНИЯ-КОНЦЕРТ

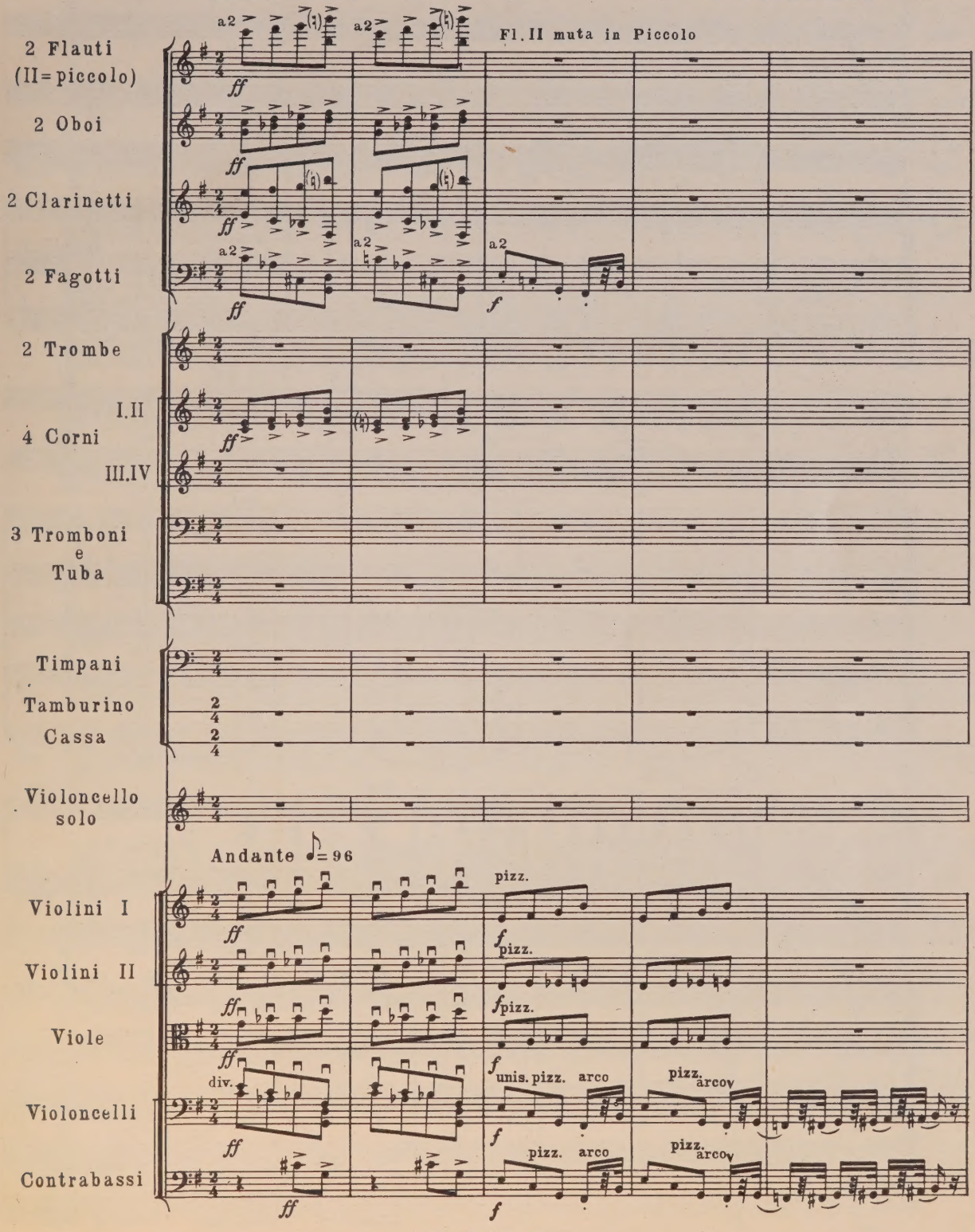
*To Mstislav Rostropovich*

# SYMPHONY-CONCERTO

## I

С. ПРОКОФЬЕВ
S. PROKOFIEV

op. 125

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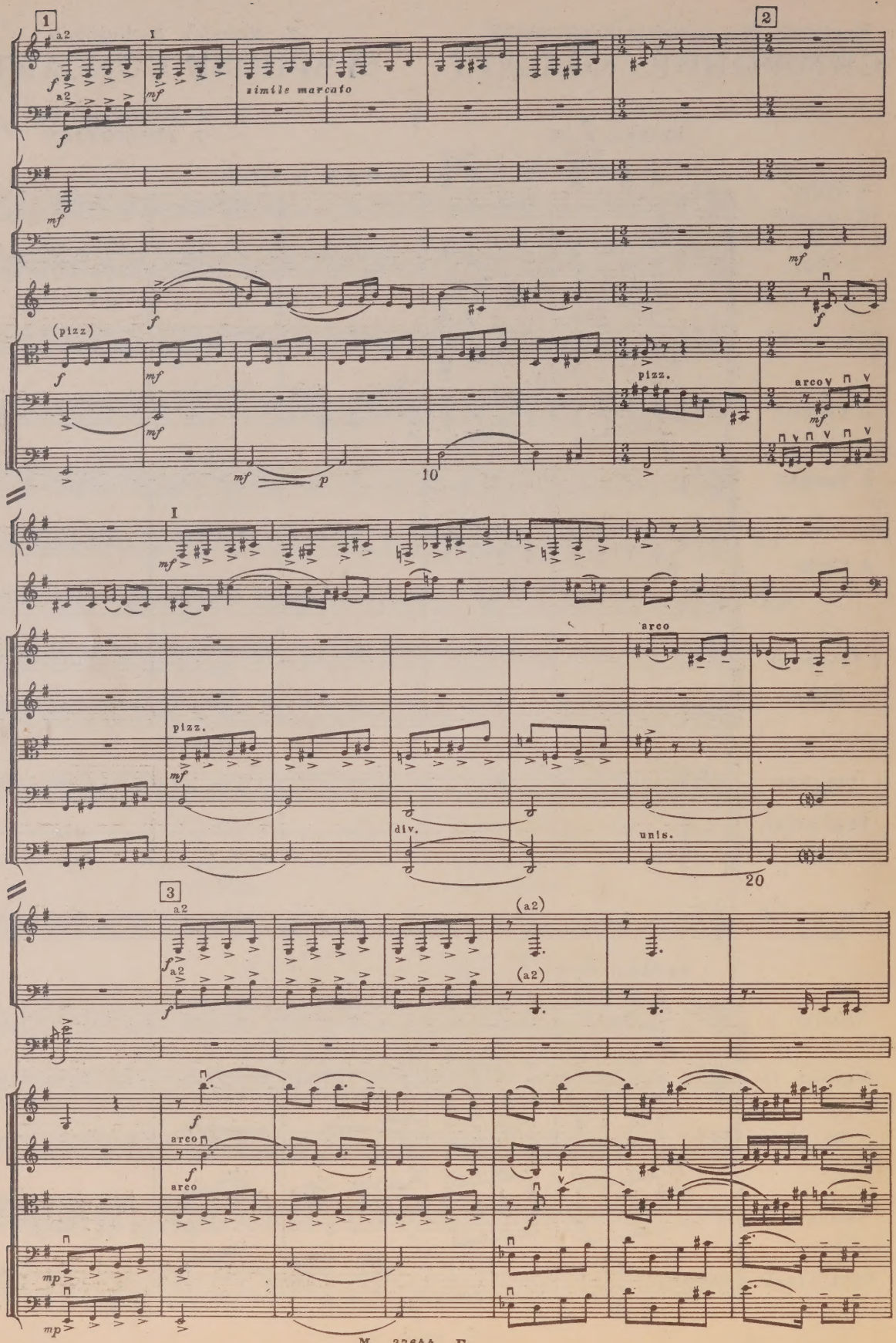
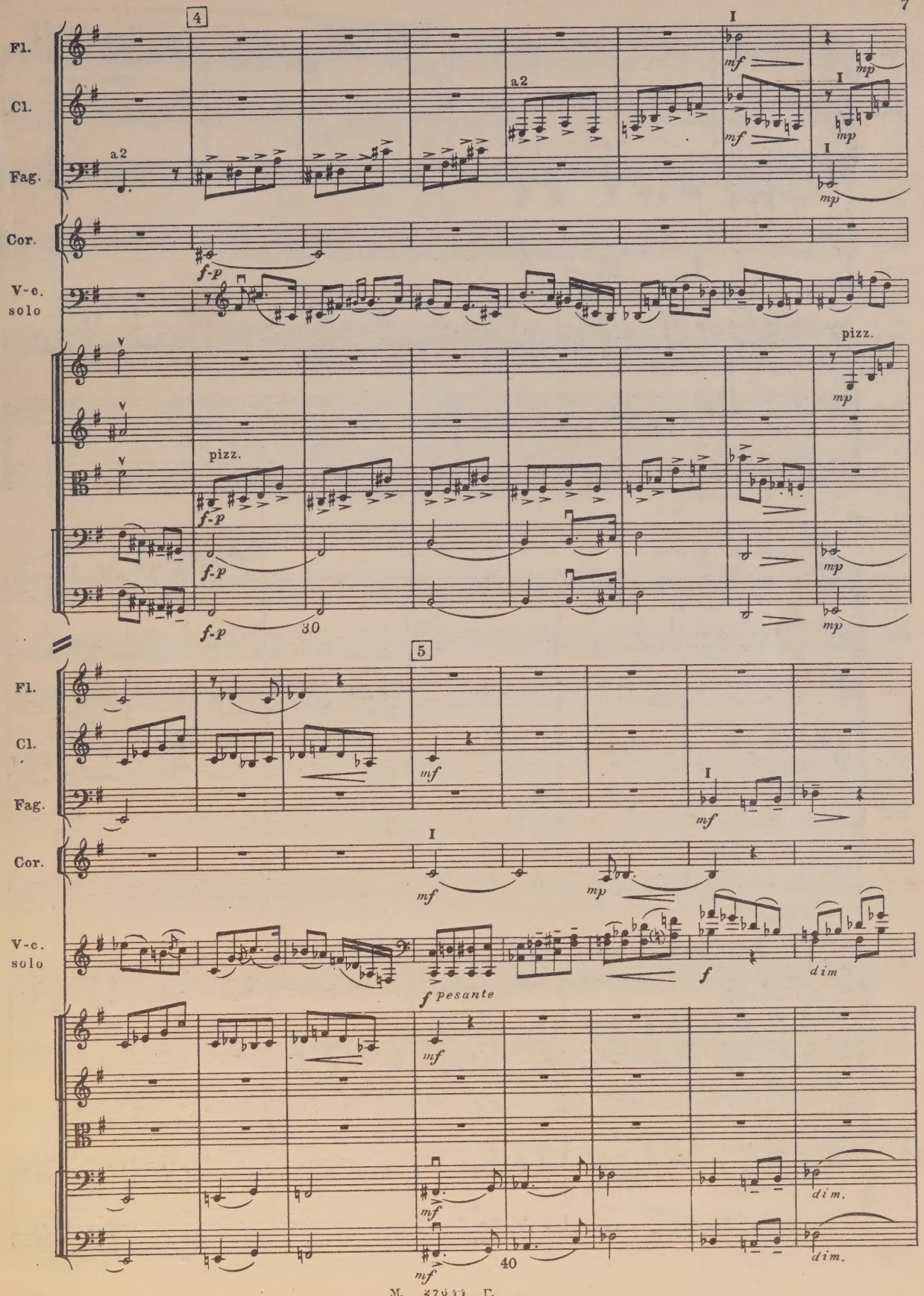
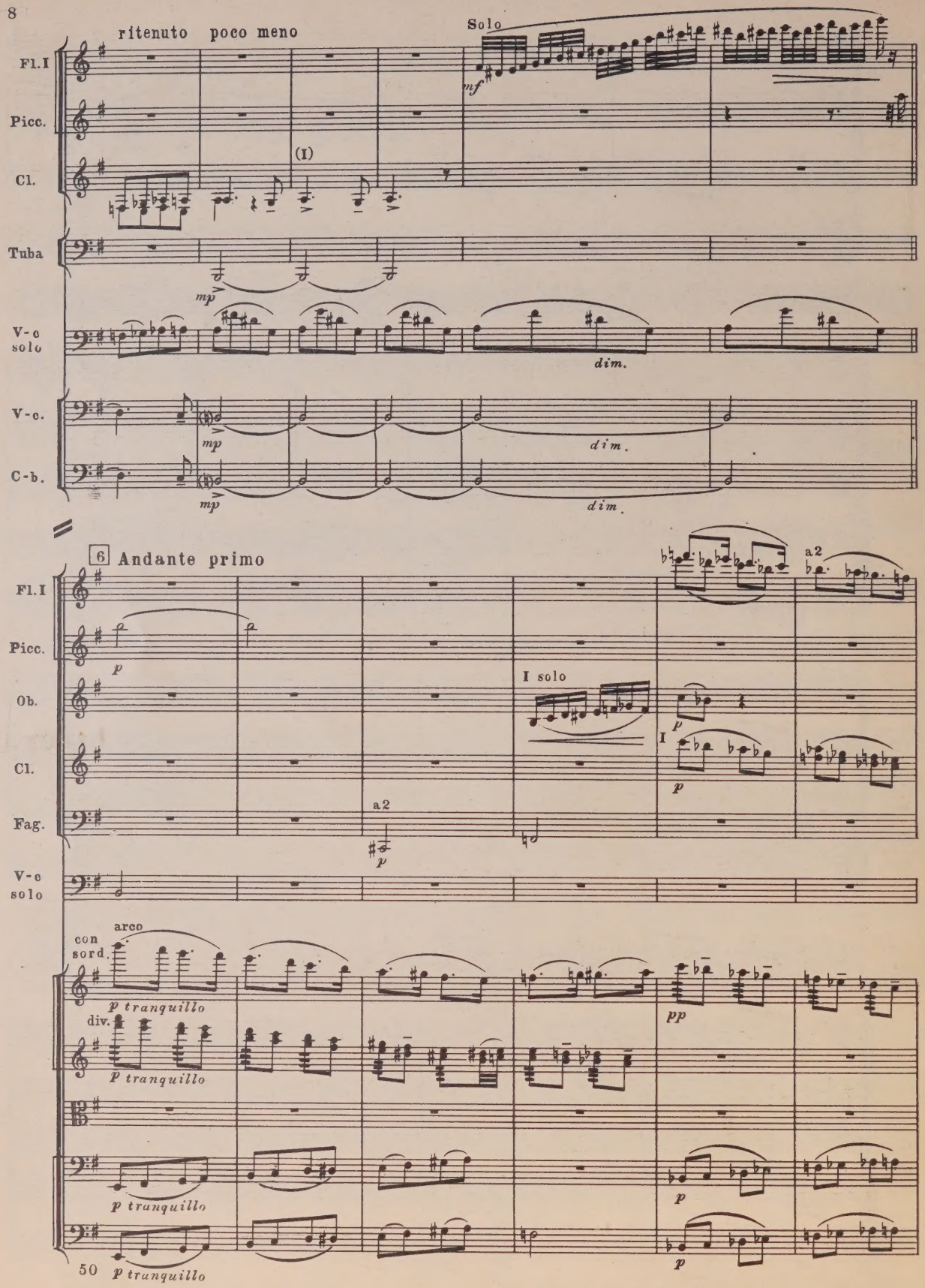
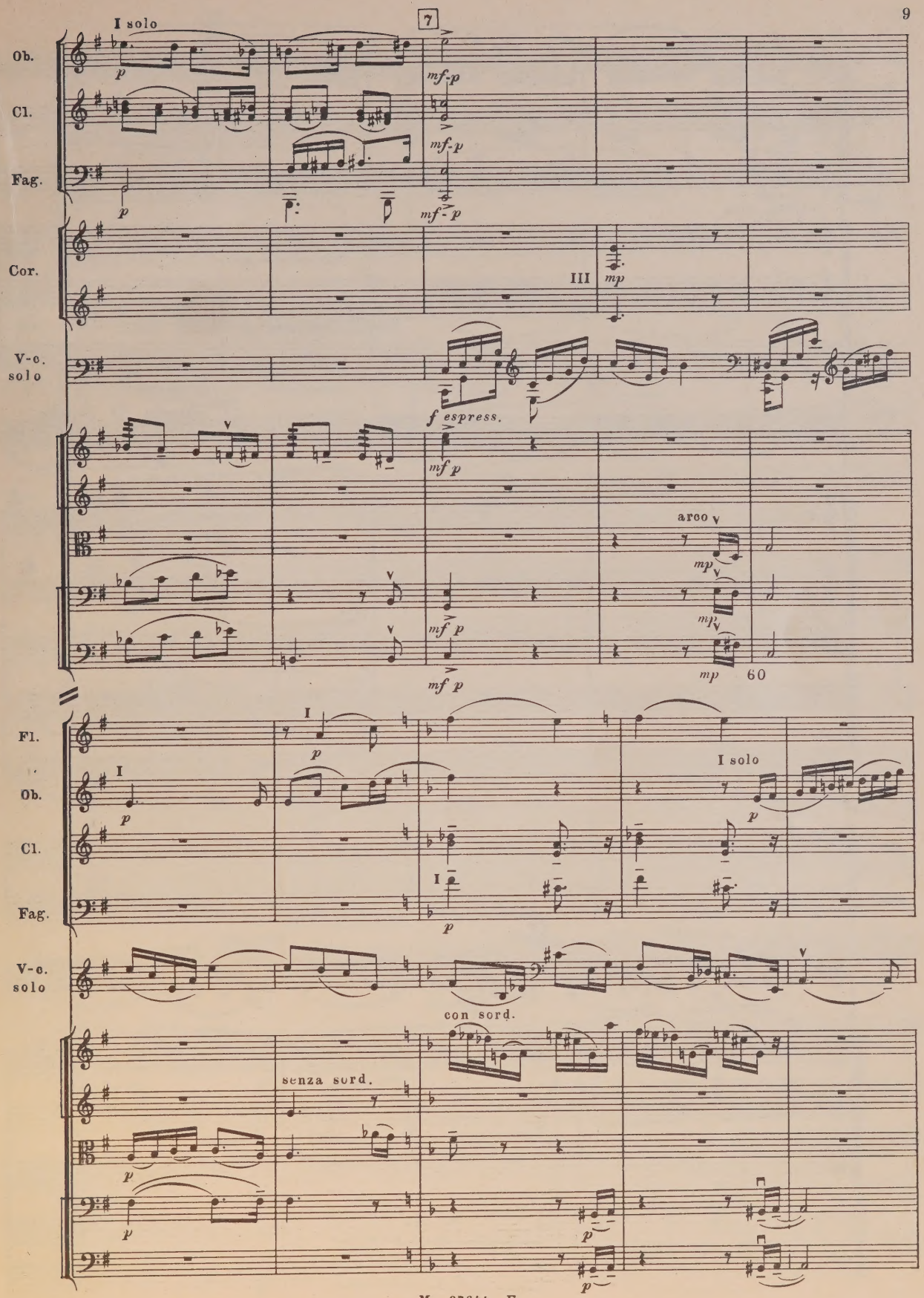
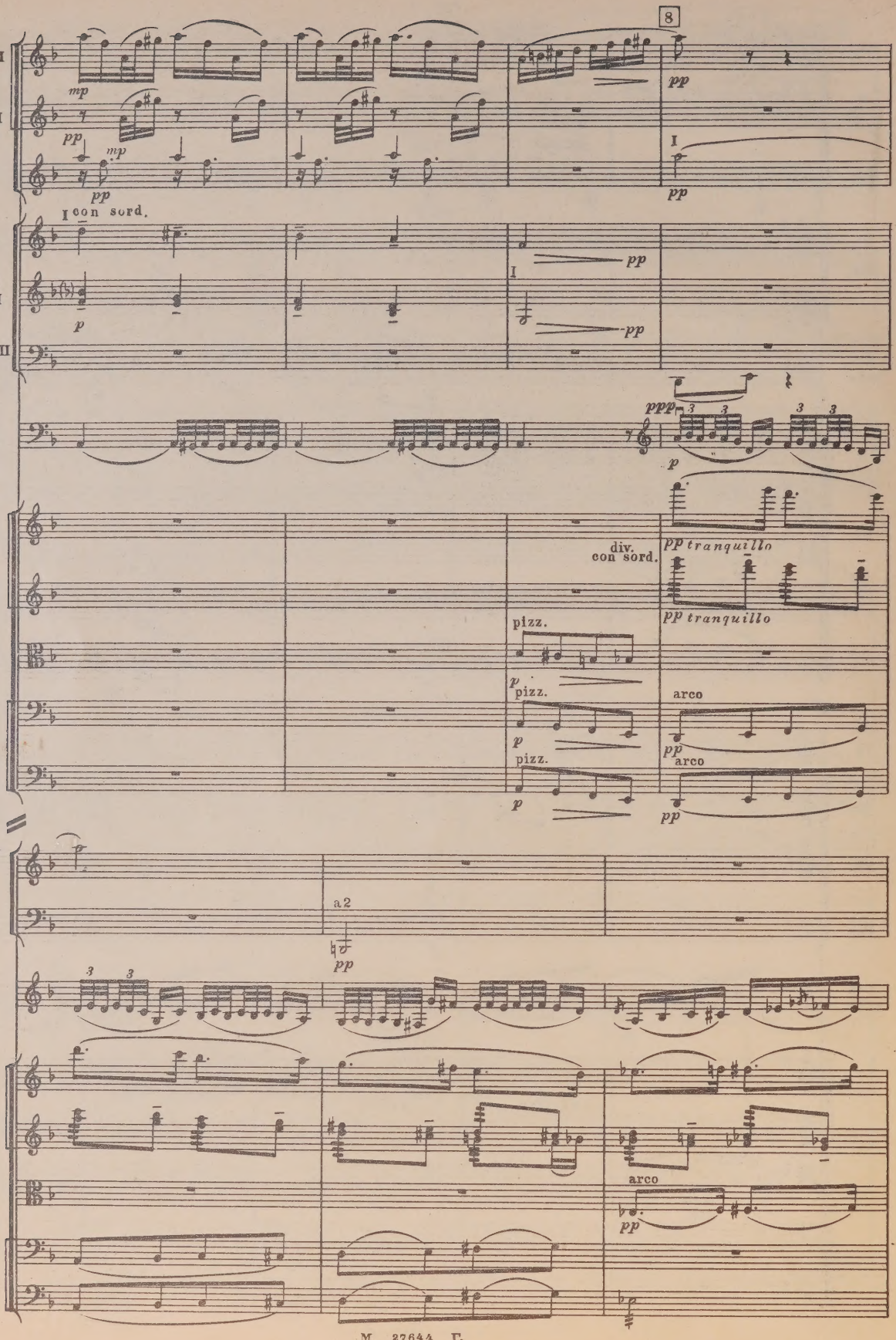
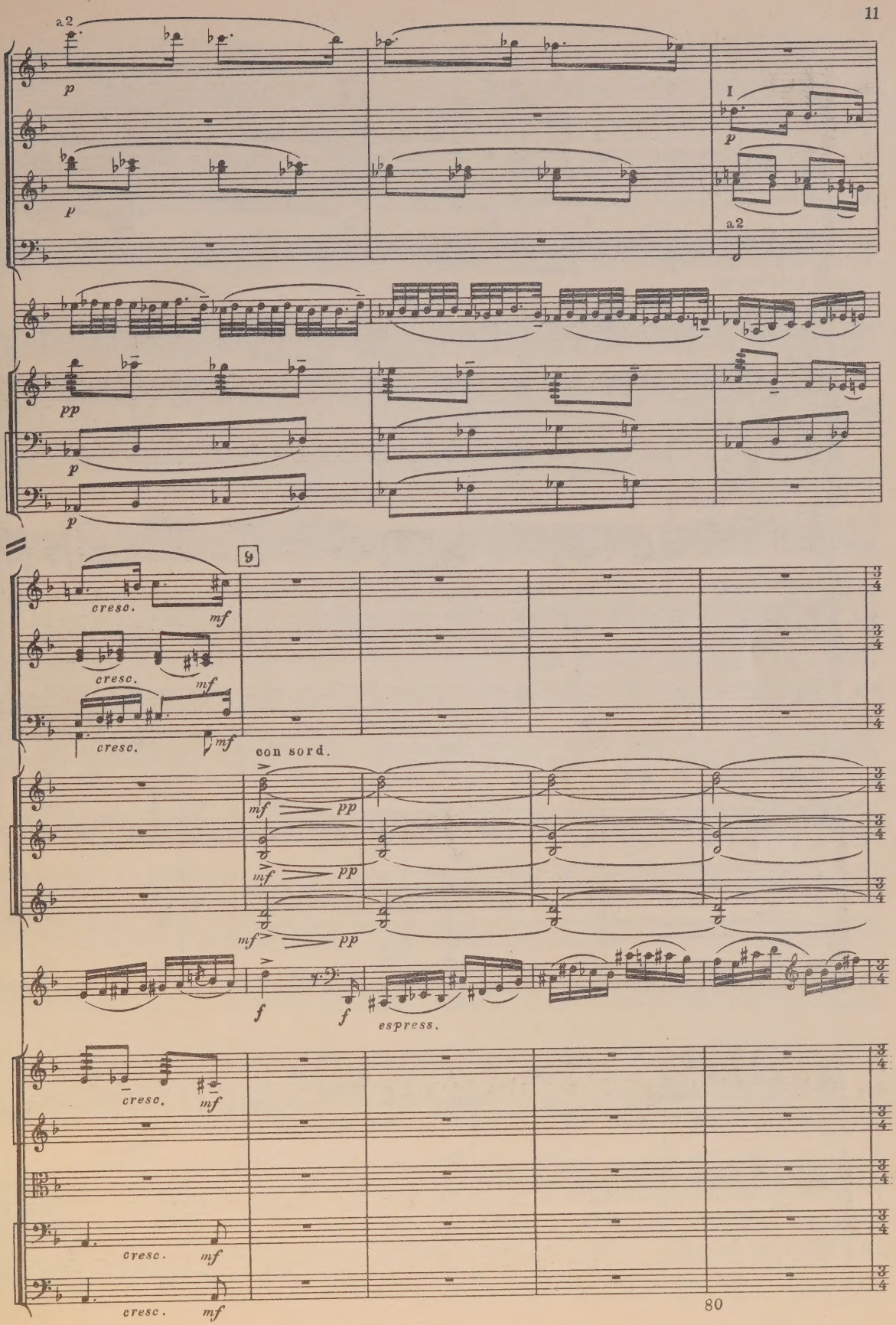

1
2
Cl.
Fag.
Tuba
Timp.
V-c solo
V-le
V-c.
C-b.
a2
I
simile marcato
(pizz)
pizz.
arco
10
Cl.
V-c solo
arco
pizz.
div.
unis.
20
3
Cl.
Fag.
V-c solo
(a2)
arco


4
Fl.
Cl.
Fag.
Cor.
V-c. solo
a2
a2
I
mf
mp
f-p
pizz.
30
5
mf
f pesante
f
dim
dim.
40


ritenuto poco meno
Solo
Fl.I
Picc.
Cl.
(I)
Tuba
V-c solo
dim.
V-c.
C-b.
6 Andante primo
a2
I solo
Ob.
Fag.
con sord.
arco
p tranquillo
div.
pp
50


7
I solo
Ob.
Cl.
Fag.
Cor.
V-c. solo
p
mf-p
III
mp
f espress.
mf p
arco
60
Fl.
I
I solo
con sord.
senza sord.


8
Fl.
I
II
Ob.
mp
pp
I
Tr-be
I con sord.
Cor.
I
II
p
Tr-ne e Tuba
III
V-c. solo
ppp
div. con sord.
pp tranquillo
pizz.
arco
Ob.
Fag.
a2
V-c. solo


Fl.
Ob.
Cl.
Fag.
V-c. solo
V-ni I
V-c.
C-b.
a2
p
I
pp
cresc.
mf
9
con sord.
Tr-be
Cor.
f
espress.



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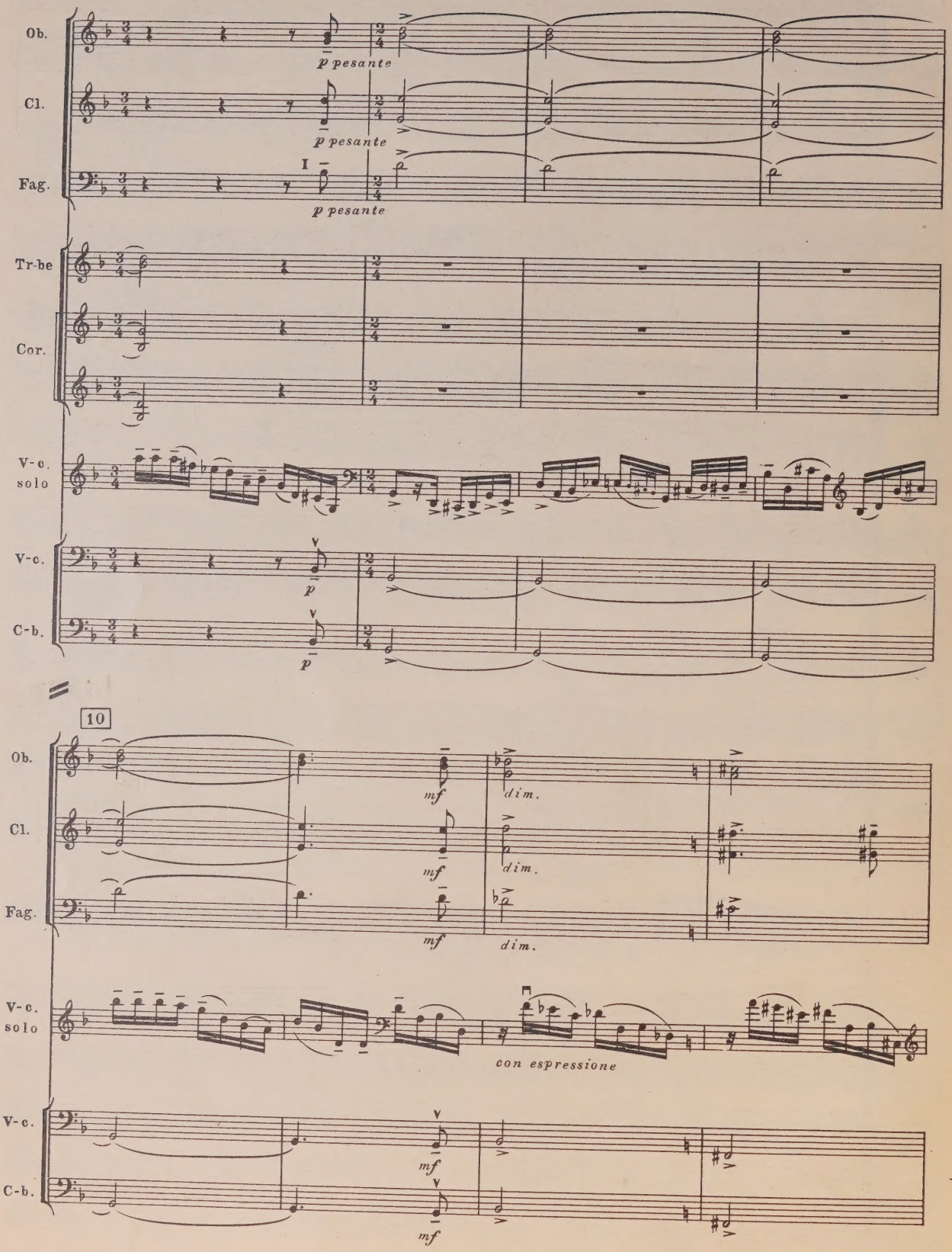
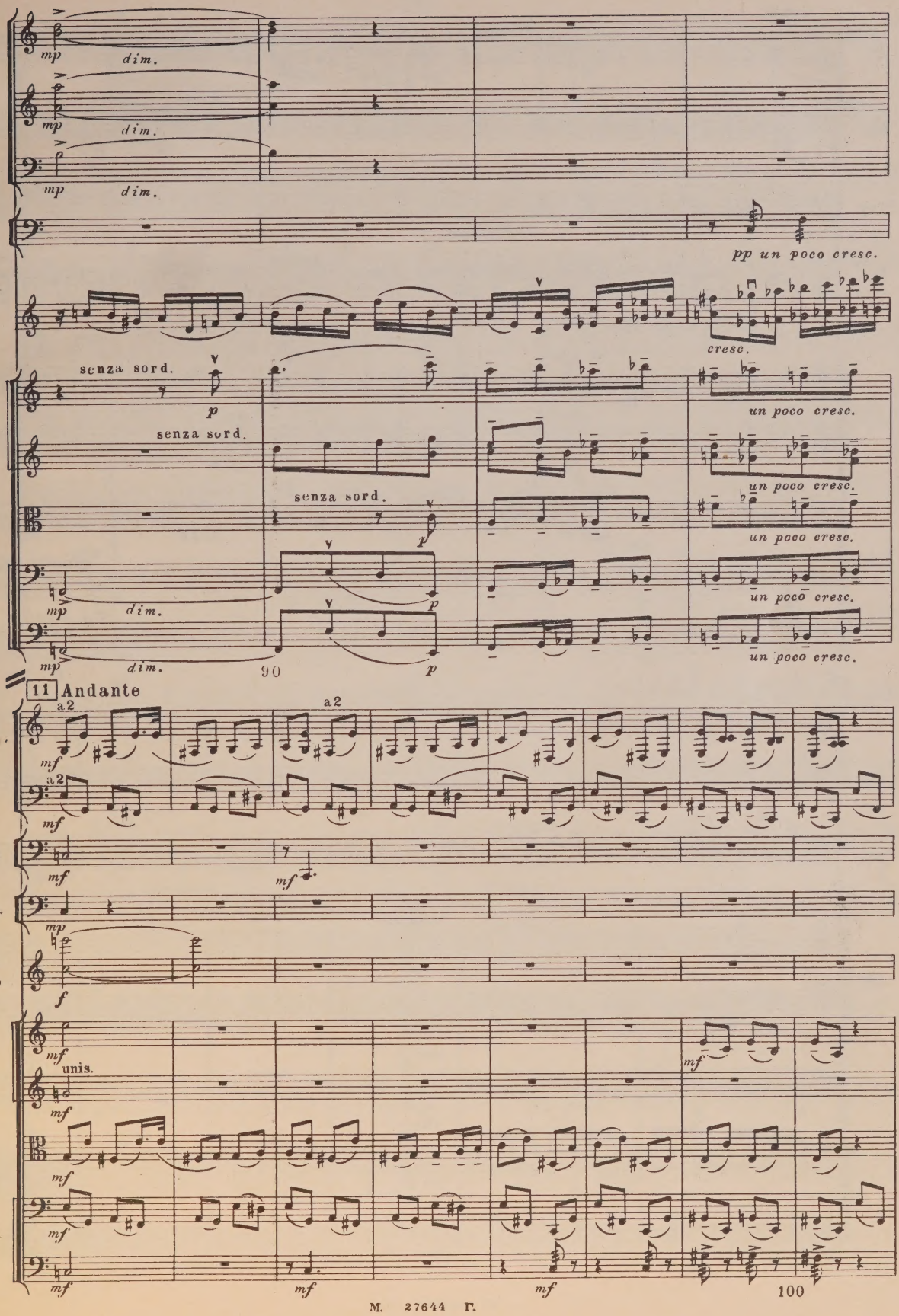
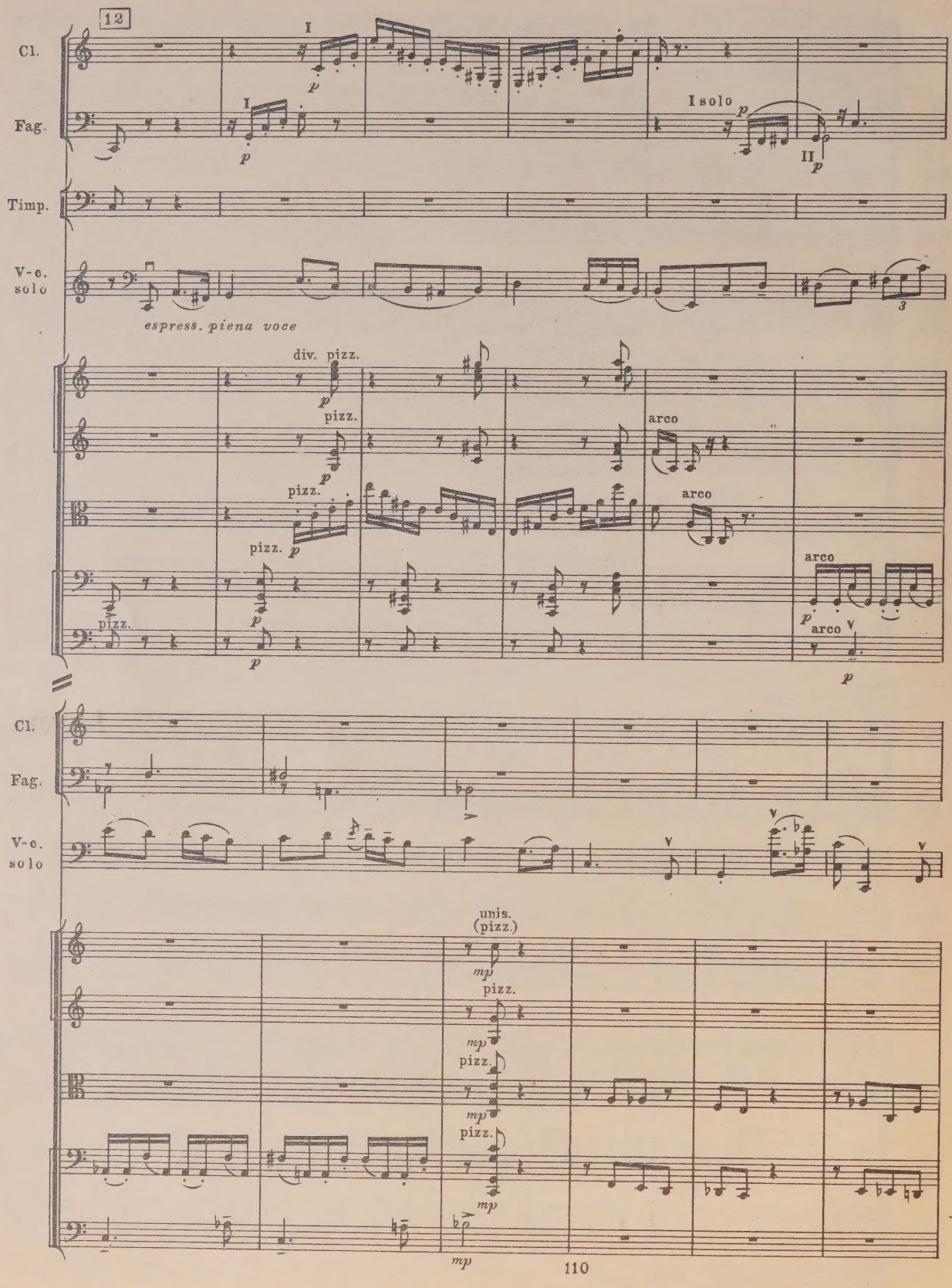

Ob.
Cl.
Fag.
Tr-be
Cor.
V-c. solo
V-c.
C-b.
p pesante
p pesante
I
p pesante
p
p
10
mf
dim.
mf
dim.
mf
dim.
con espressione
mf
mf


Ob.
Cl.
Fag.
Timp.
V-c. solo
mp
dim.
pp un poco cresc.
cresc.
senza sord.
p
un poco cresc.
90
11 Andante
a2
mf
Tuba
f
unis.
100


12
Cl.
Fag.
Timp.
V-c. solo
I
I solo
II
espress. piena voce
div. pizz.
pizz.
arco
unis. (pizz.)
mp
p



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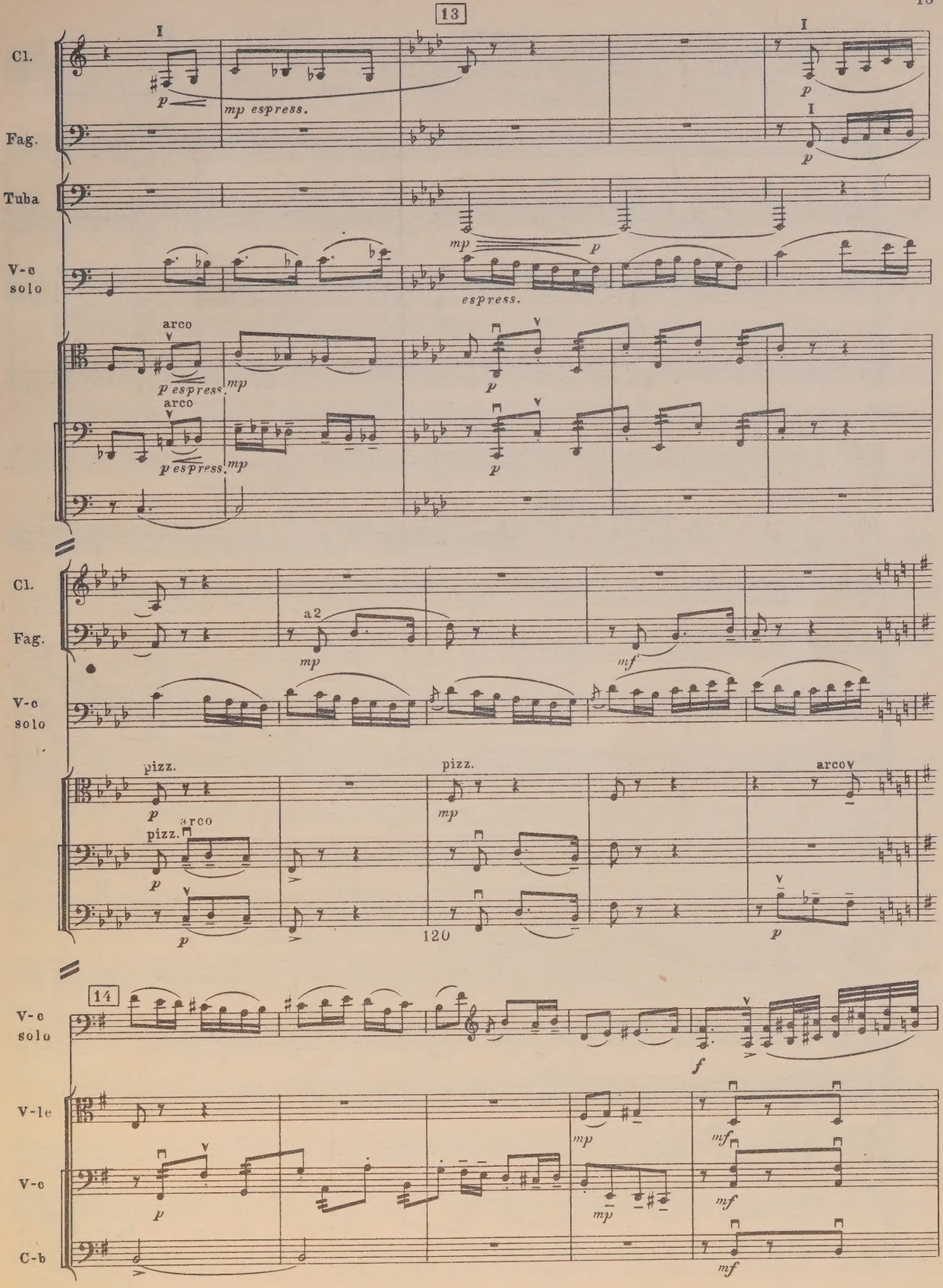
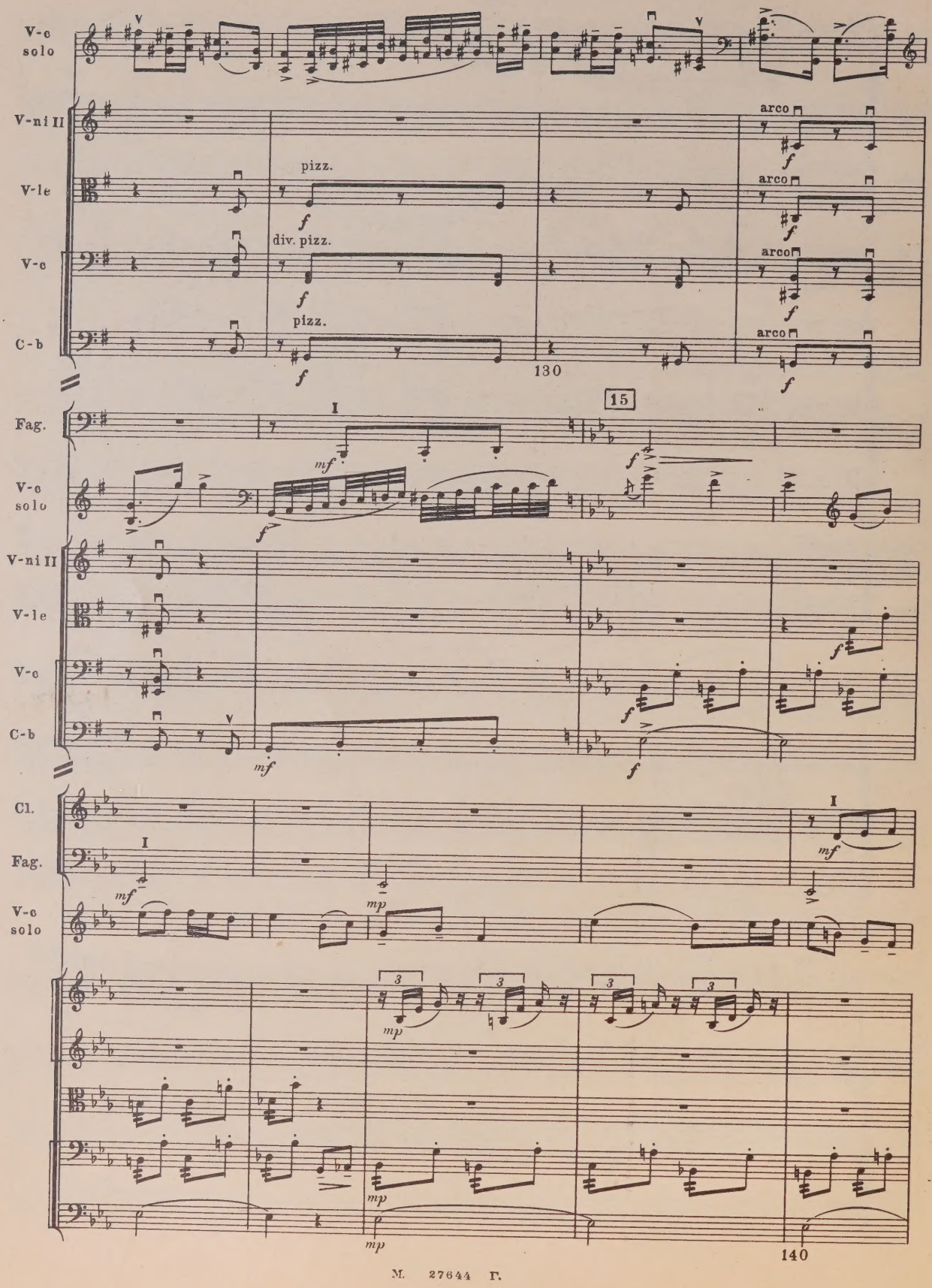
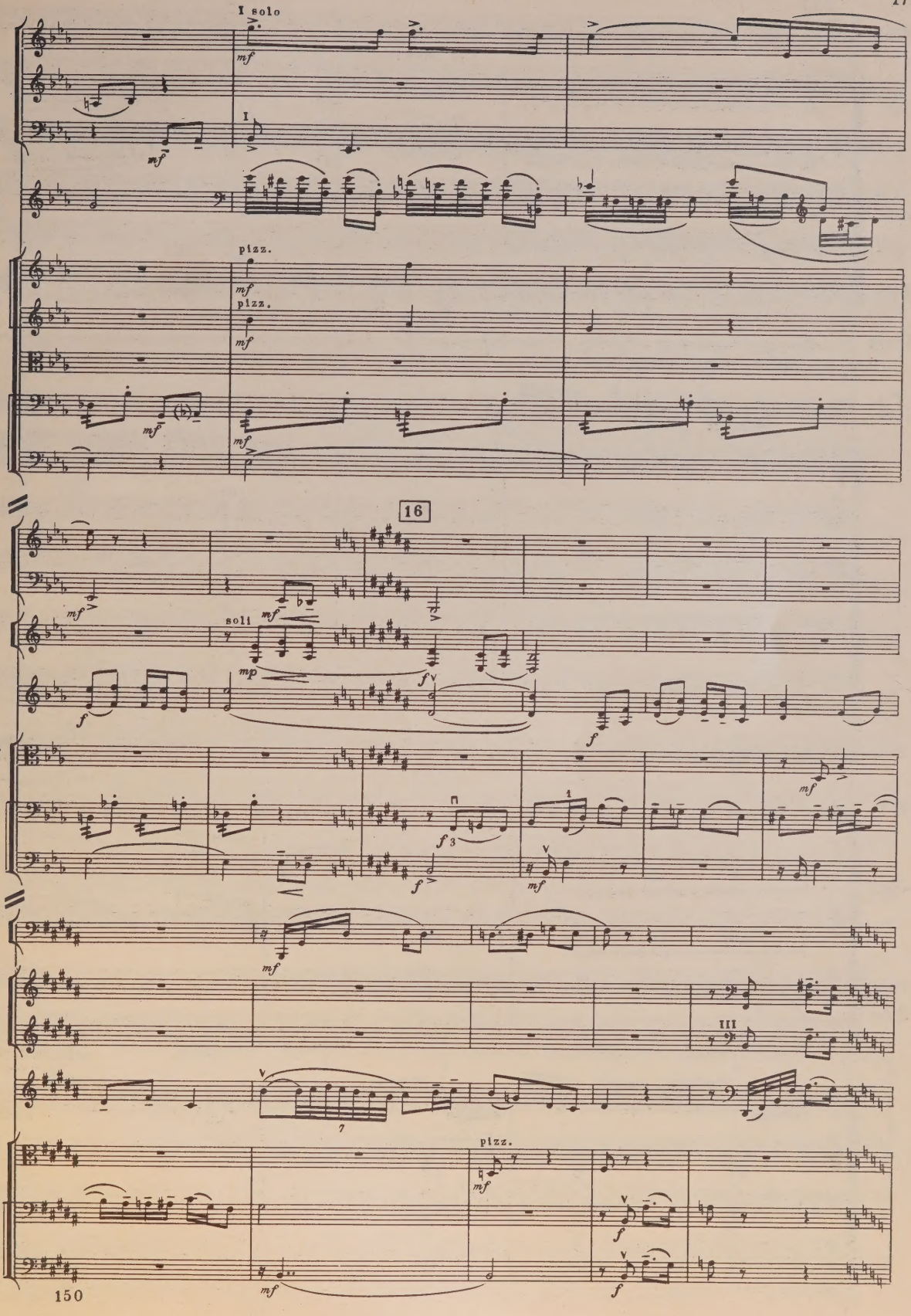
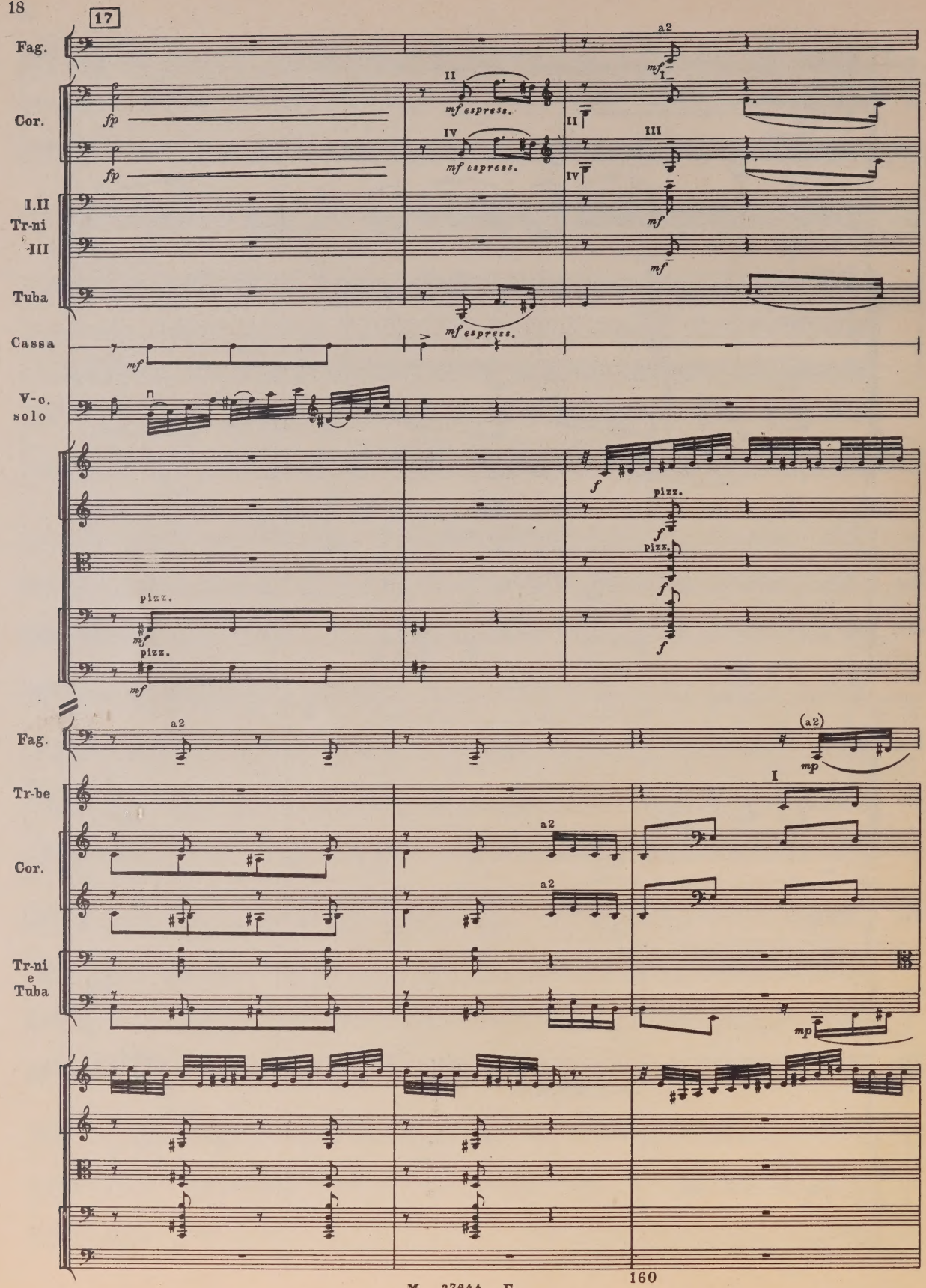
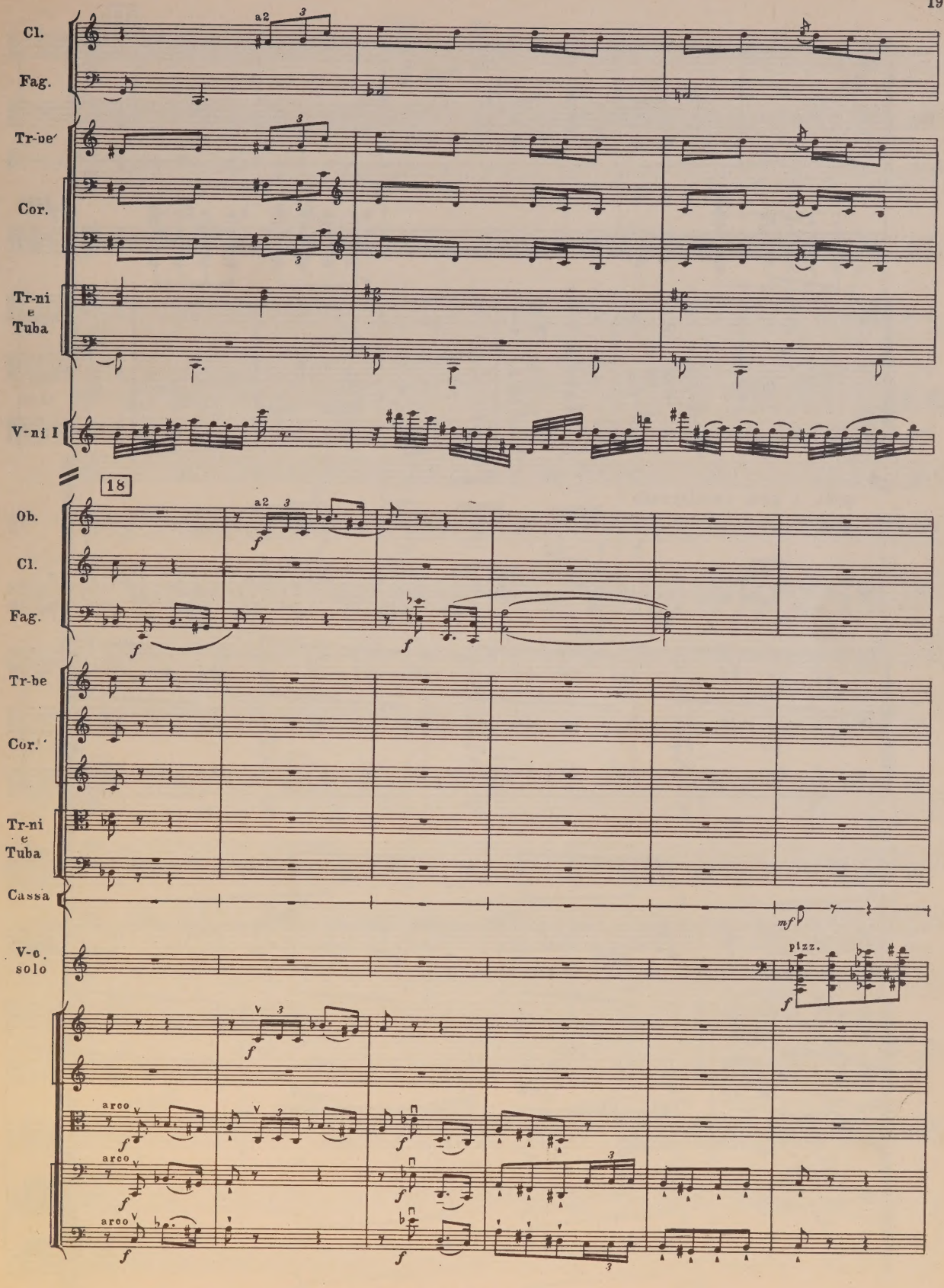
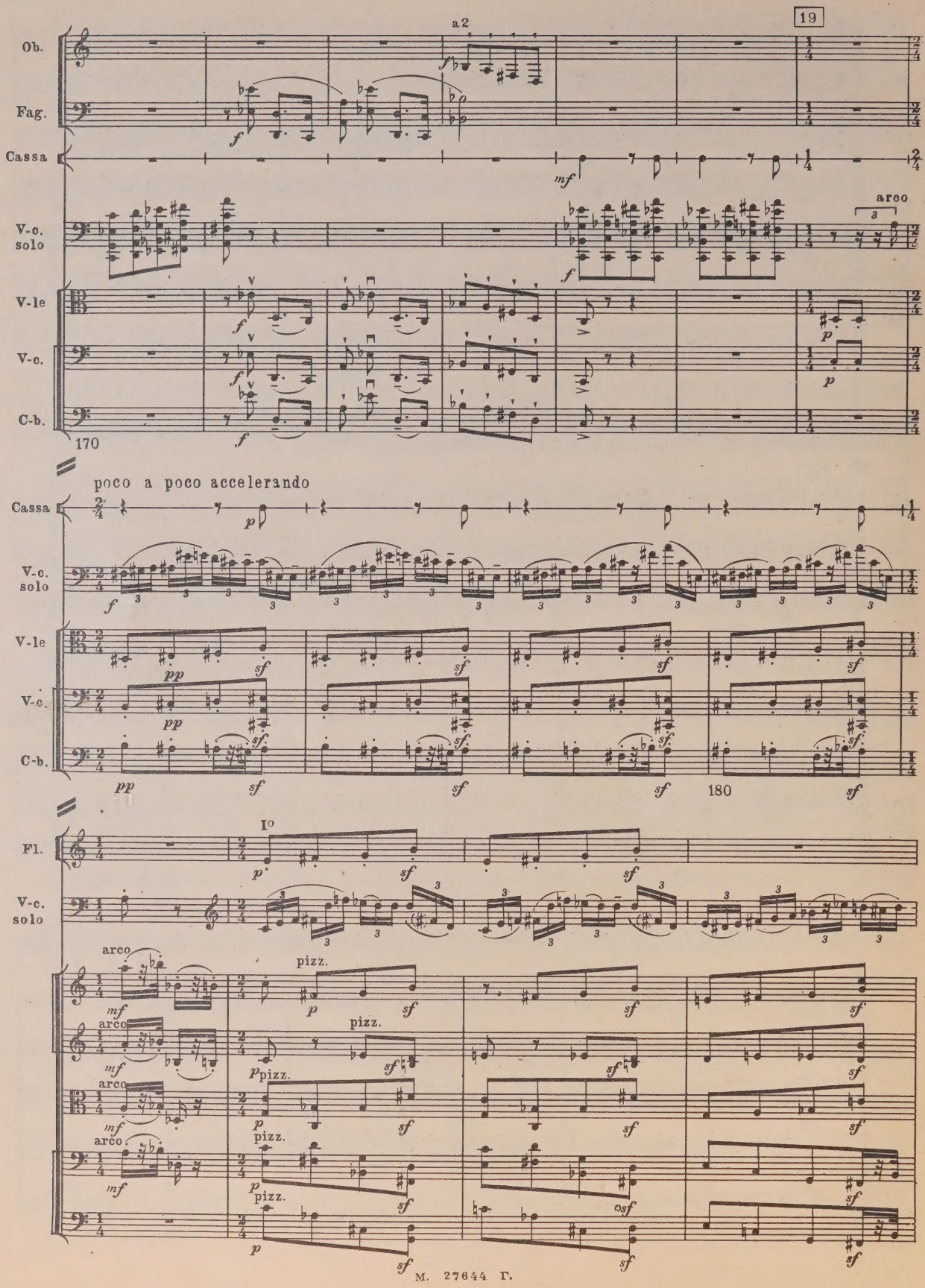

13
Cl.
Fag.
Tuba
V-c solo
I
p
mp espress.
mp
espress.
arco
p espress.
mp
a2
mf
pizz.
arco
120
14
V-le
V-c
C-b
f

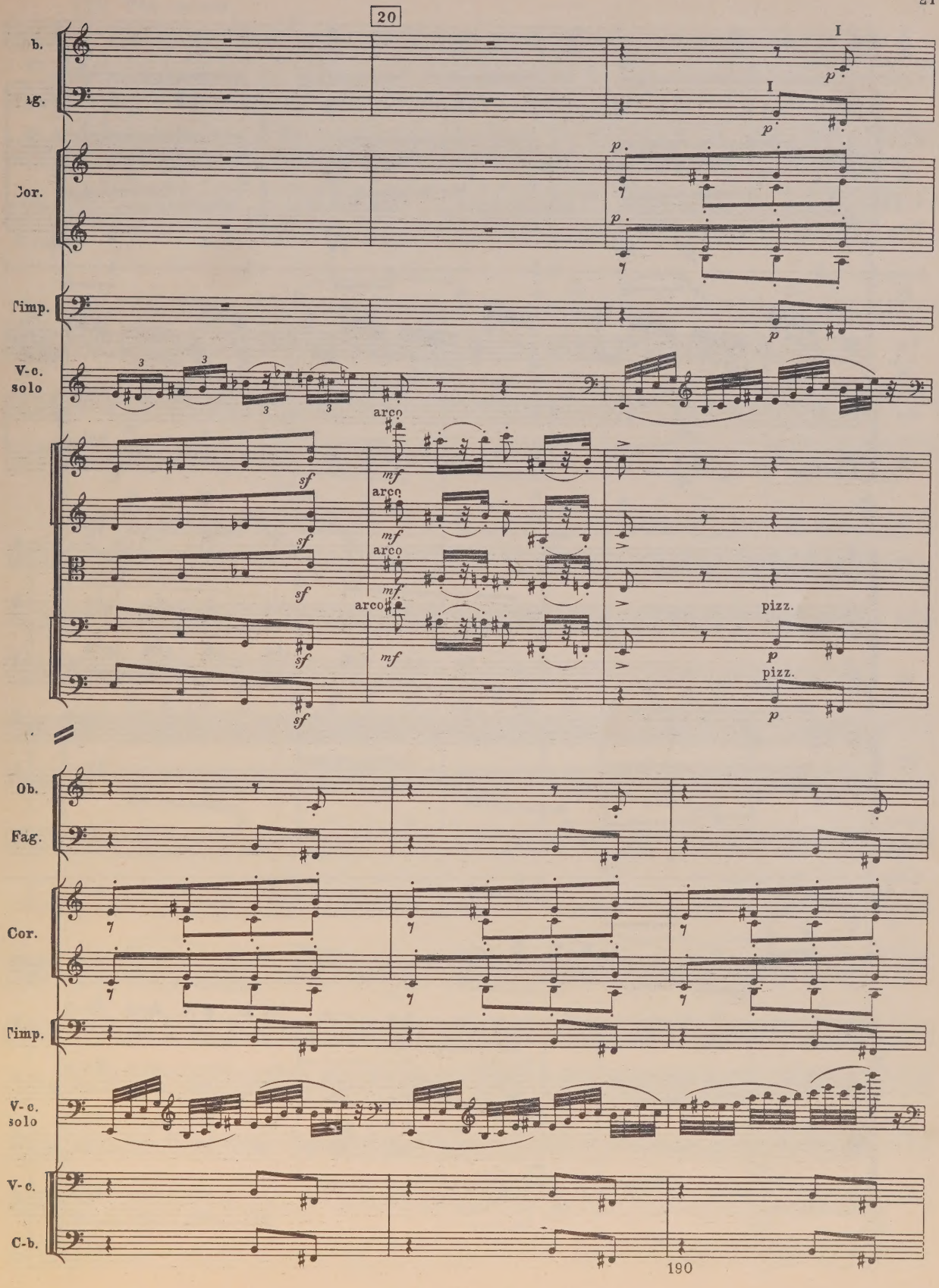

V-c solo
V-ni II
V-le
V-c
C-b
pizz.
div. pizz.
pizz.
arco
arco
arco
arco
130
15
Fag.
V-c solo
V-ni II
V-le
V-c
C-b
Cl.
Fag.
V-c solo
140


I solo
Ob.
Cl.
Fag.
V-c. solo
mf
pizz.
16
soli
mp
f
V-le
V-c
C-b
III
150


17
Fag.
Cor.
I.II Tr-ni
III
Tuba
Cassa
V-c. solo
a2
II
IV
III
I
mf espress.
fp
mf
f
pizz.
Tr-be
Tr-ni e Tuba
(a2)
mp


Cl.
Fag.
Tr-be
Cor.
Tr-ni e Tuba
V-ni I
18
Ob.
Cl.
Fag.
Tr-be
Cor.
Tr-ni e Tuba
Cassa
V-c. solo
a2
arco
pizz.


19
a2
Ob.
Fag.
Cassa
V-c. solo
arco
V-le
V-c.
C-b.
170
poco a poco accelerando
180
Fl.
Io
pizz.
arco


20
b.
ag.
Cor.
Timp.
V-c. solo
arco
arco
arco
arco
pizz.
pizz.
Ob.
Fag.
Cor.
Timp.
V-c. solo
V-c.
C-b.



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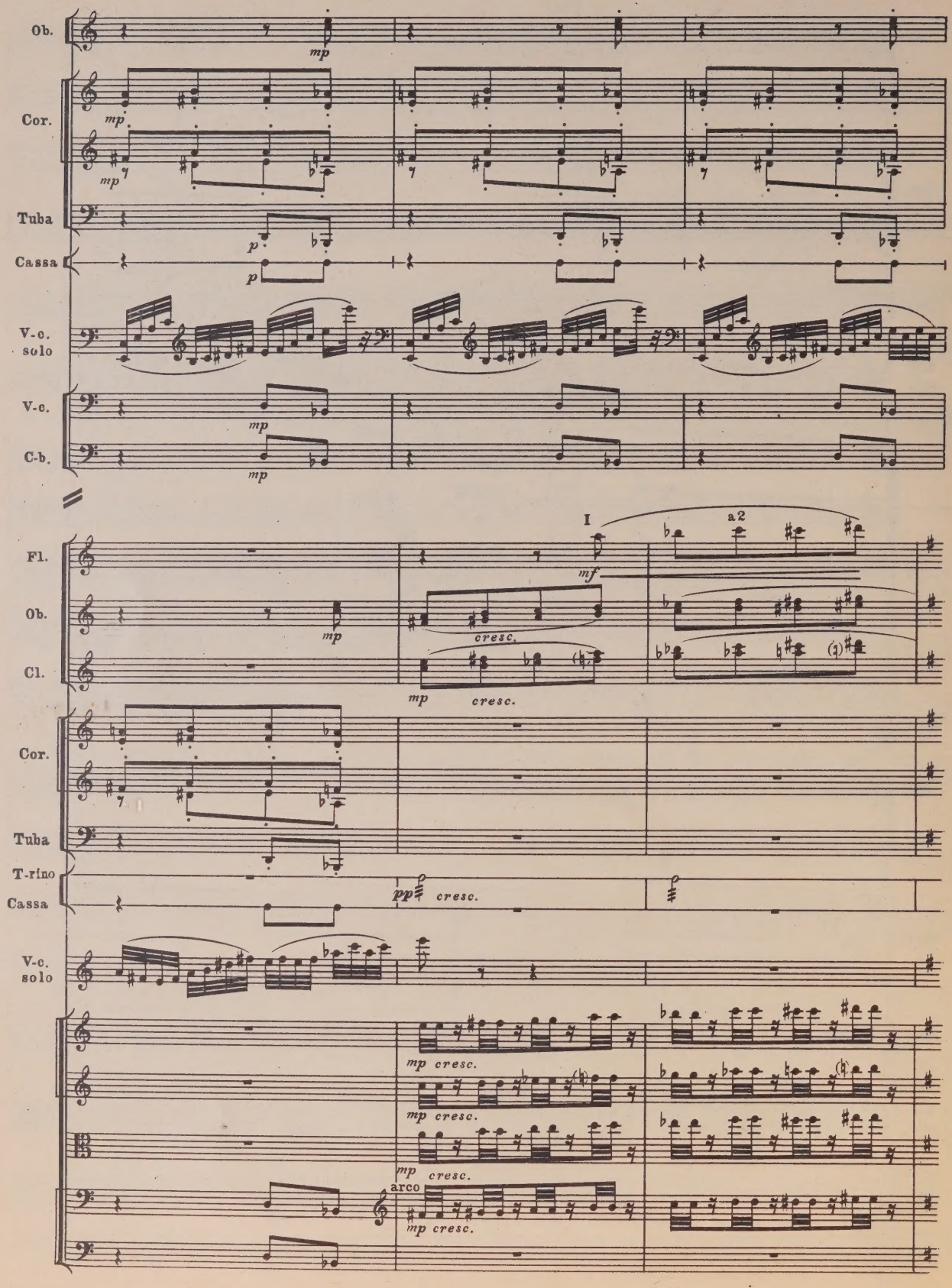
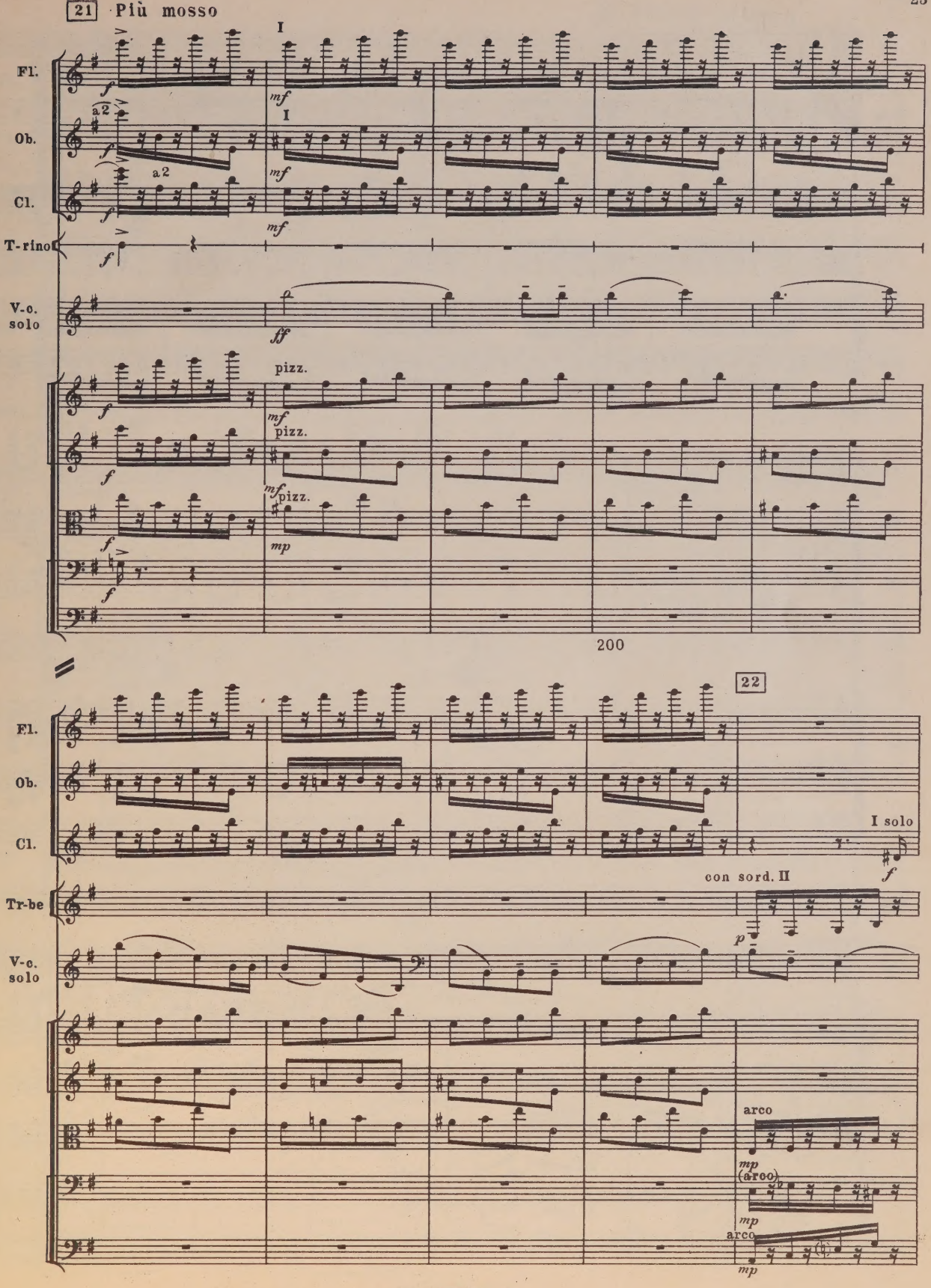
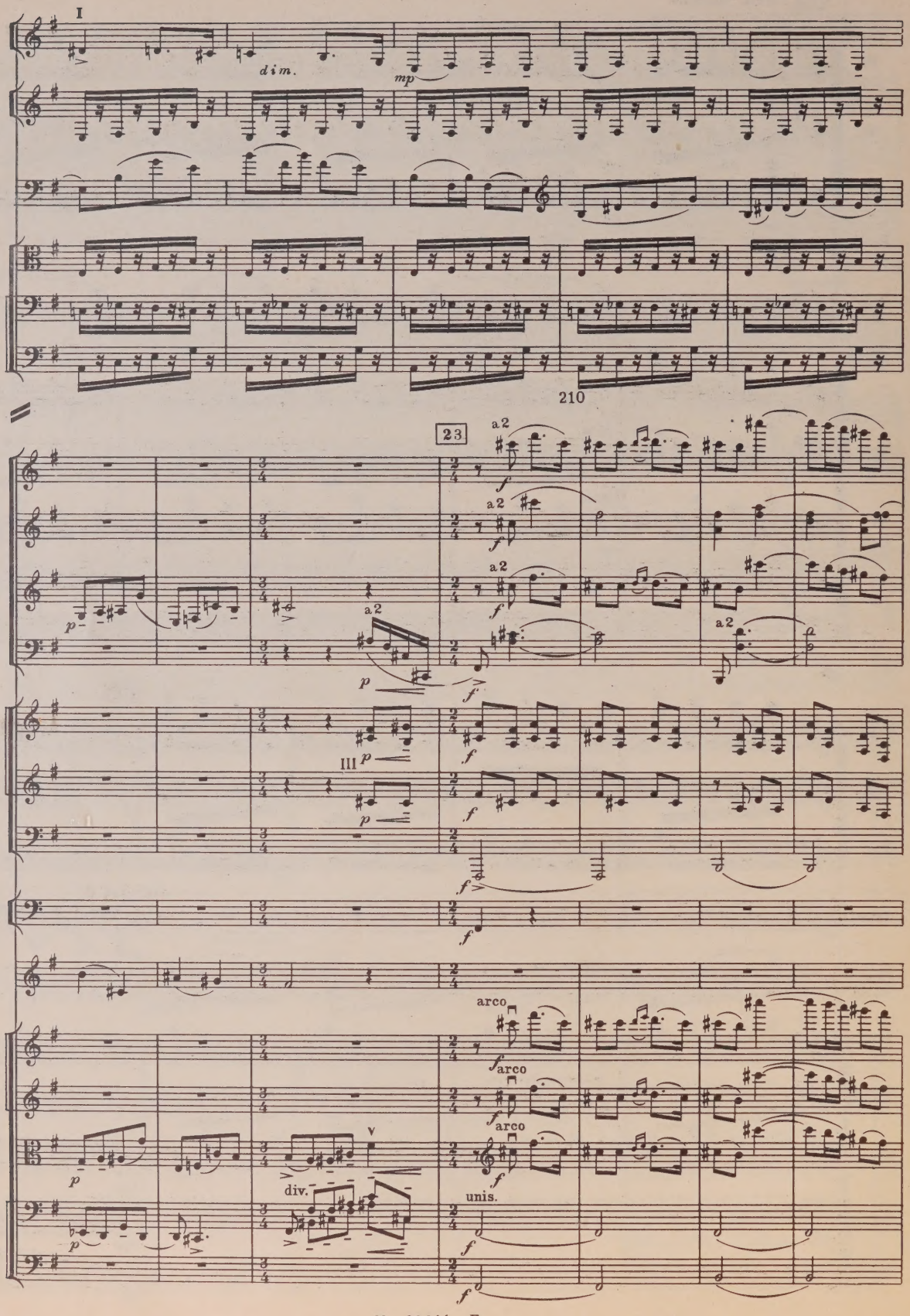
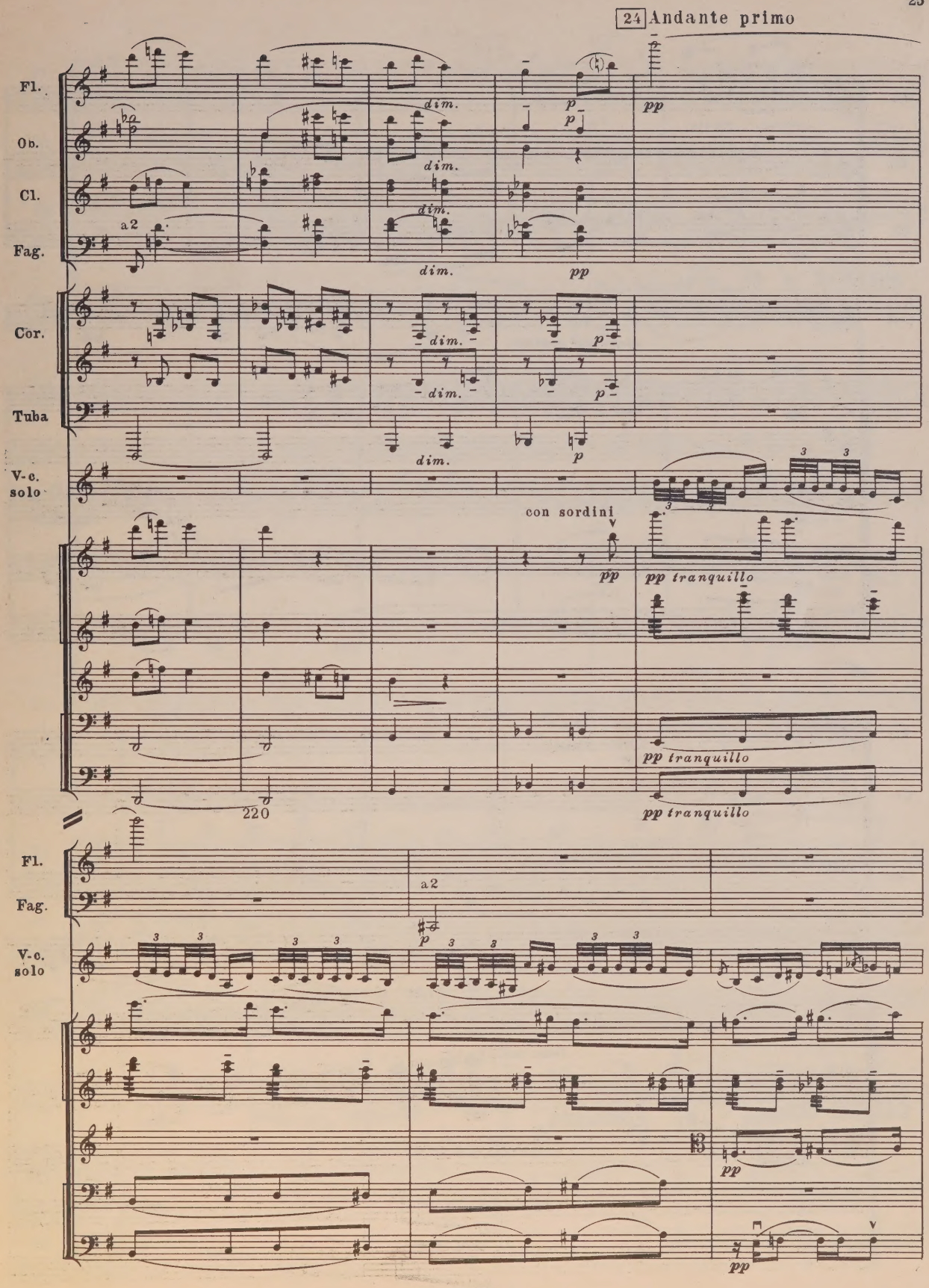
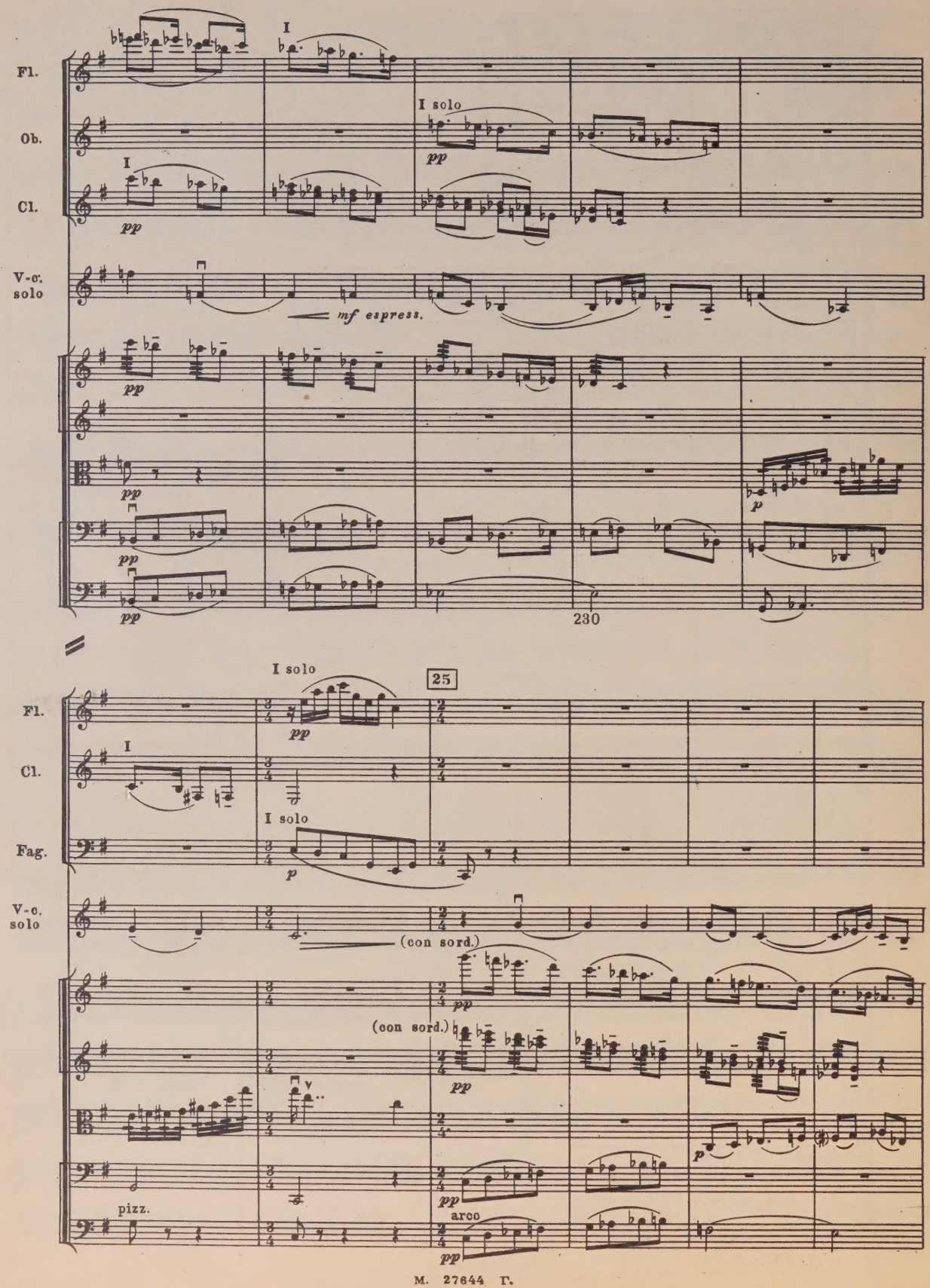
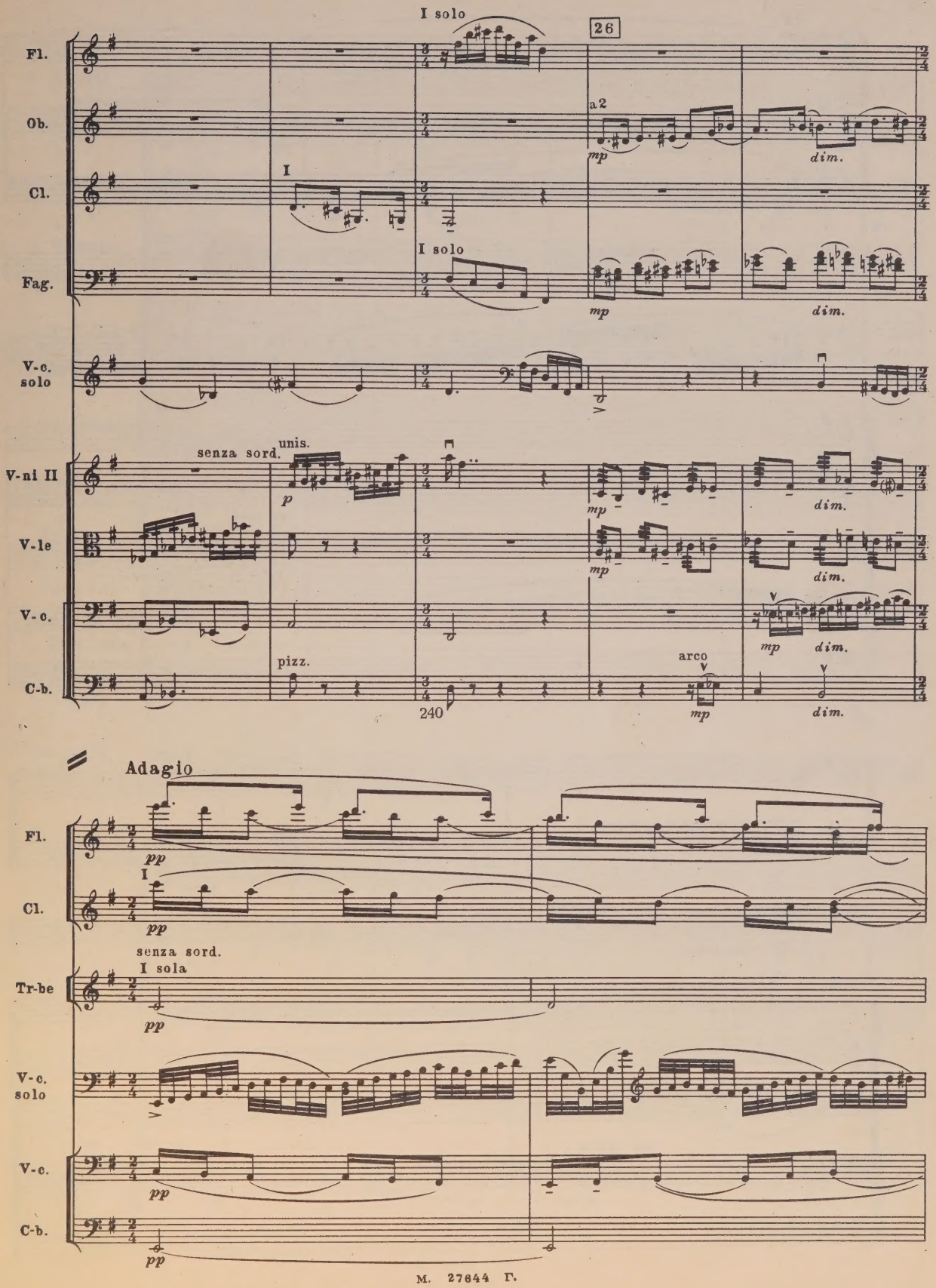

Ob.
Cor.
Tuba
Cassa
V.-c. solo
V.-c.
C.-b.
Fl.
Ob.
Cl.
Cor.
Tuba
T.-rino
Cassa
V.-c. solo
mp
p
I
a2
mf
cresc.
pp
arco

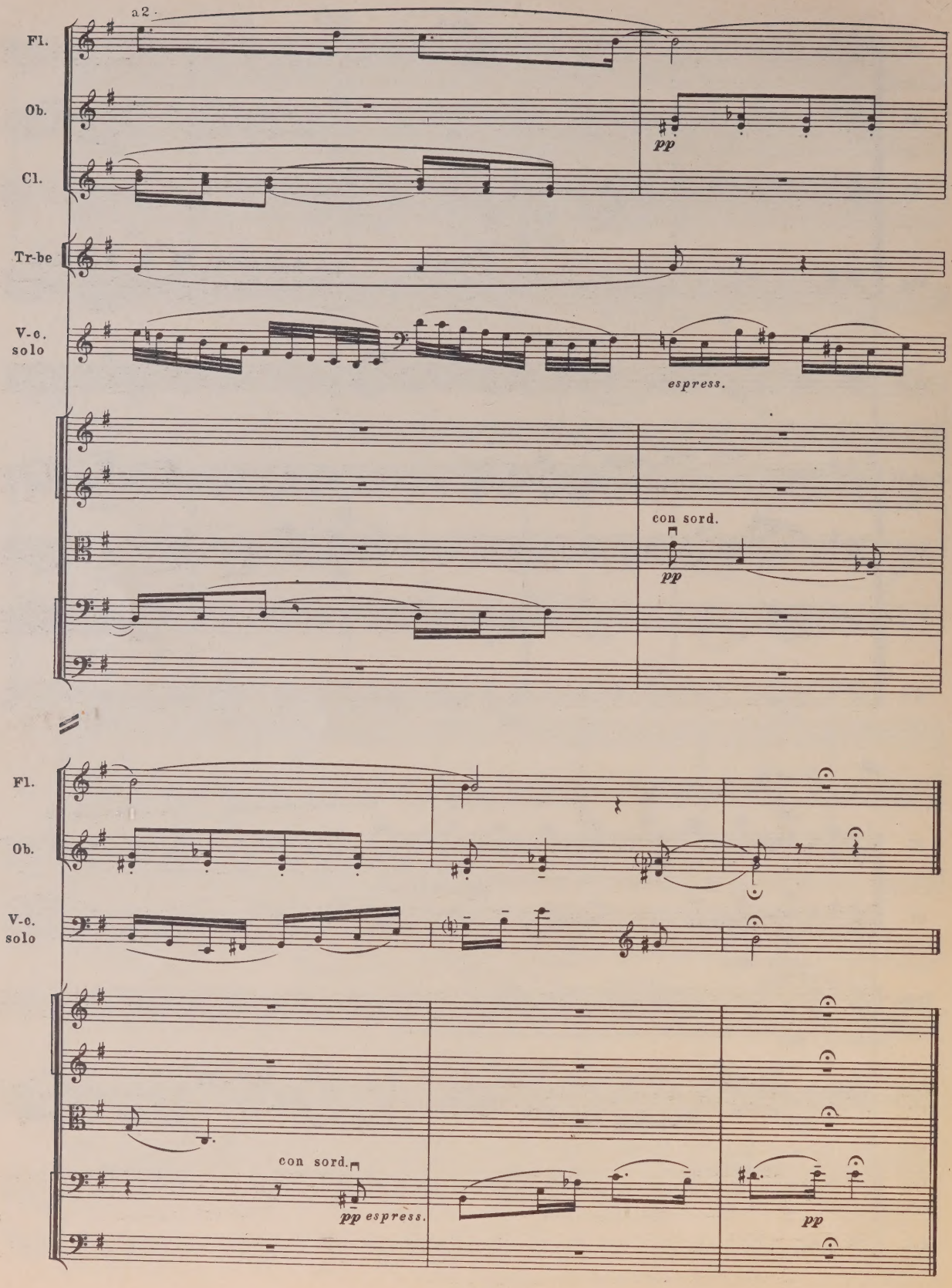

21 Più mosso
I
Fl.
Ob.
Cl.
T-rino
V-c. solo
a2
pizz.
200
22
I solo
con sord. II
arco
(arco)


I
Cl.
dim.
mp
Tr-be
V-c. solo
V-le
V-c.
C-b.
210
23
Fl.
Ob.
Cl.
Fag.
a2
Cor.
III
Tuba
Timp.
V-c. solo
arco
div.
V
unis.

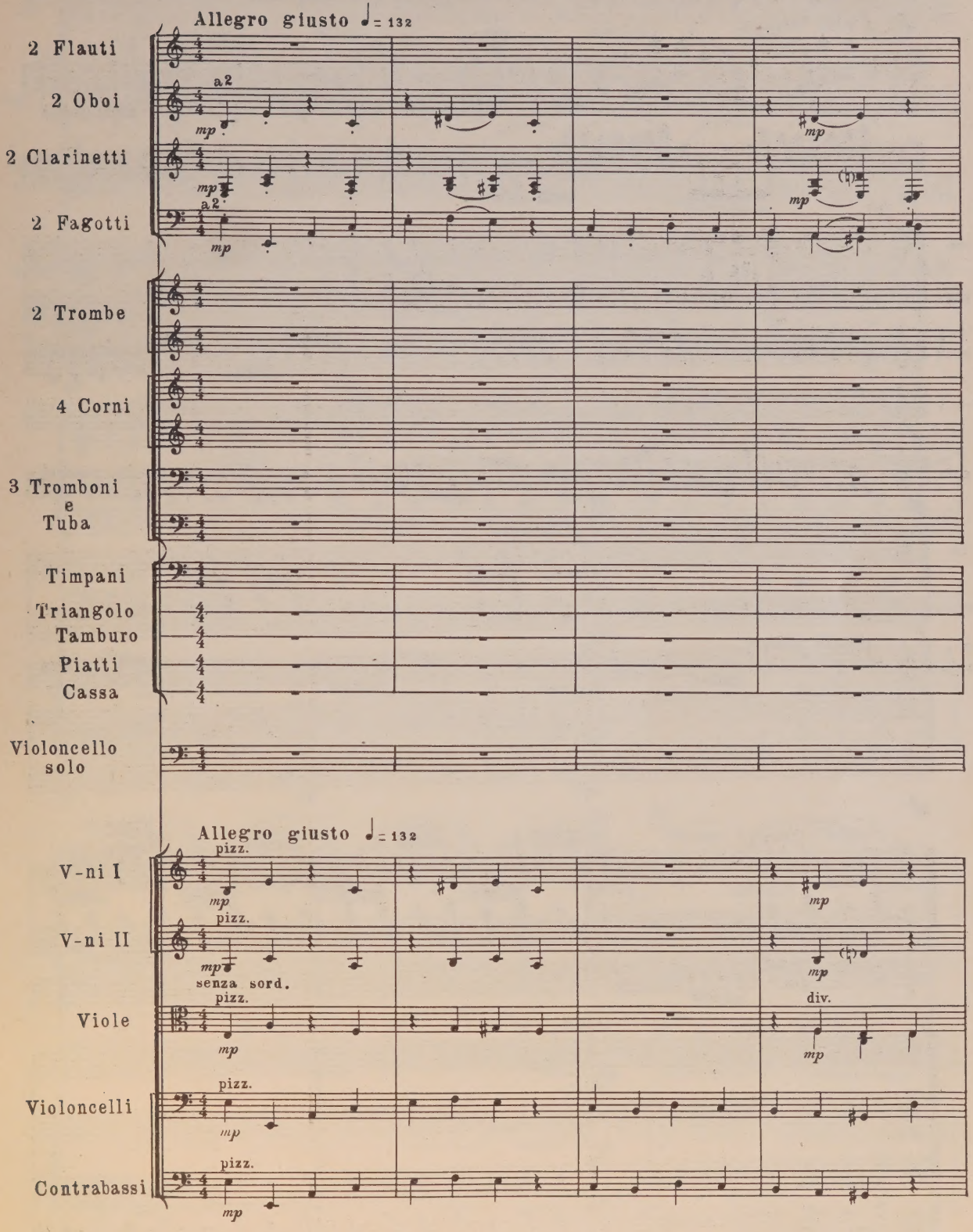

24 Andante primo
Fl.
Ob.
Cl.
Fag.
Cor.
Tuba
V-c. solo
a2
dim.
p
pp
con sordini
pp tranquillo
220
Fl.
Fag.
V-c. solo
a2
p
pp

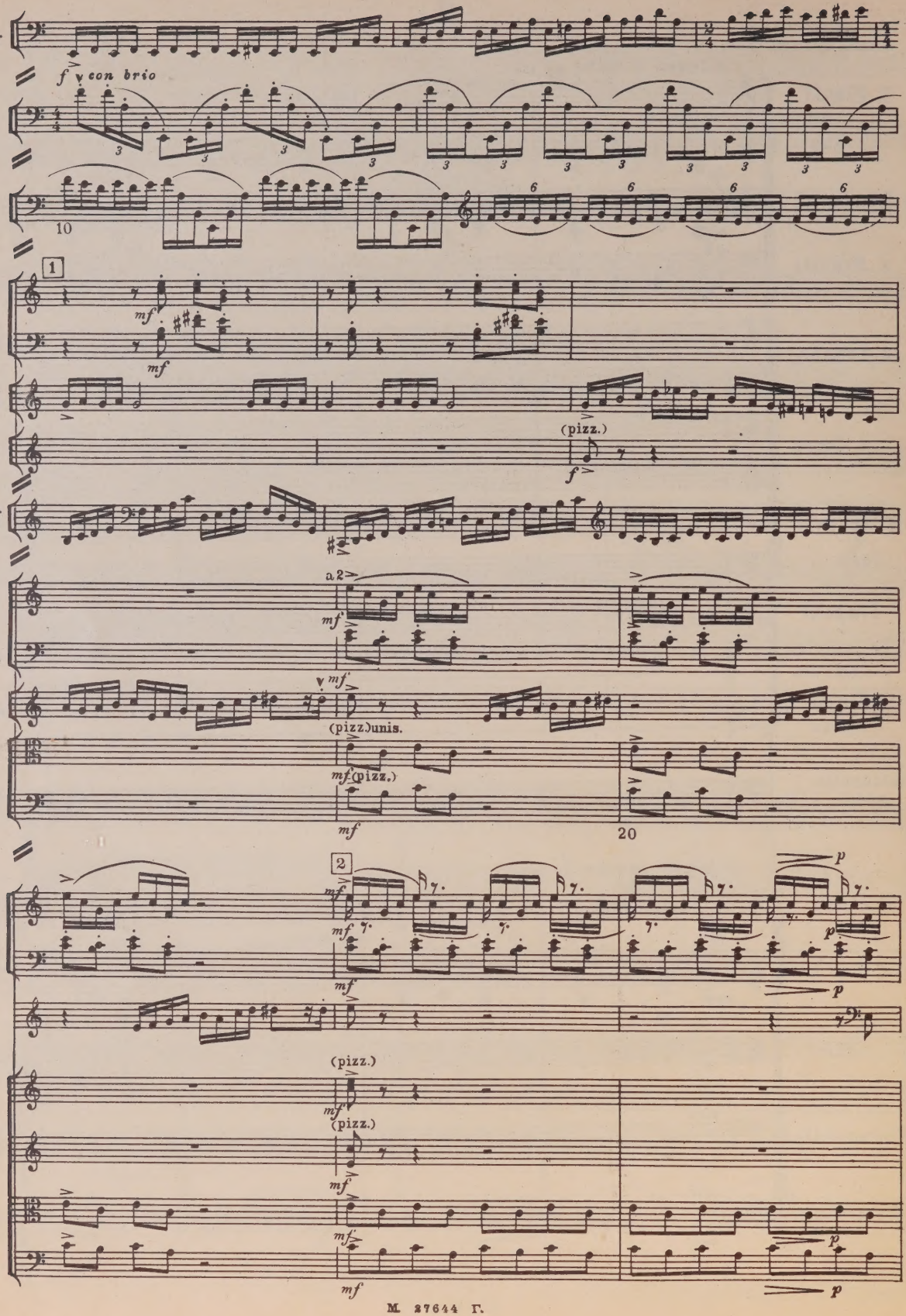

Fl.
Ob.
Cl.
V-c. solo
I
I solo
pp
mf espress.
p
230
25
Fag.
(con sord.)
pizz.
arco

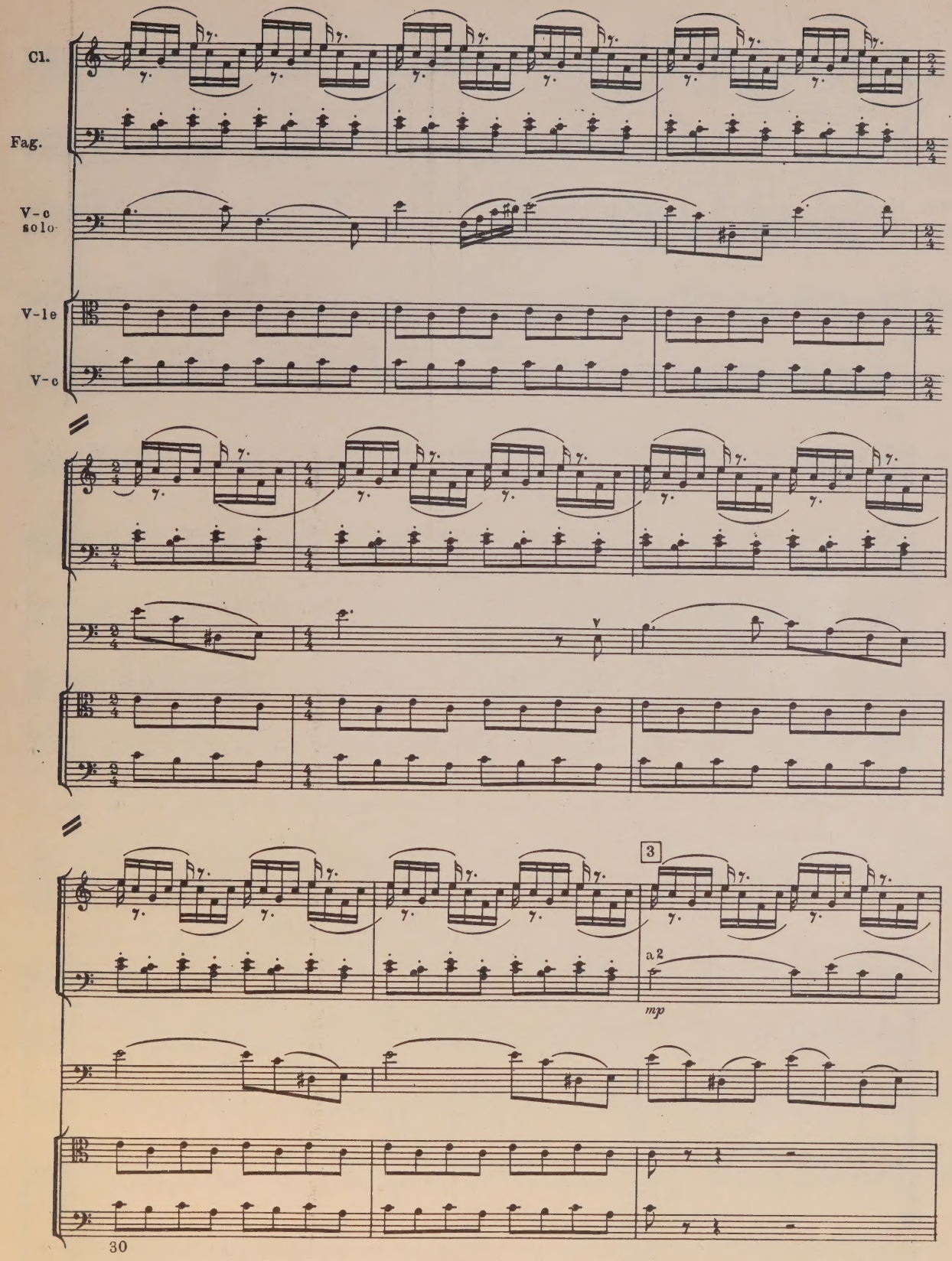

I solo
26
Fl.
Ob.
Cl.
Fag.
V-c. solo
V-ni II
V-le
V-c.
C-b.
a2
I
I solo
mp
dim.
senza sord.
unis.
p
pizz.
arco
240
Adagio
pp
I
senza sord.
I sola
Tr-be


a 2.
Fl.
Ob.
Cl.
Tr-be
V-c. solo
pp
espress.
con sord.
pp
Fl.
Ob.
V-c. solo
con sord.
pp espress.
pp

# II

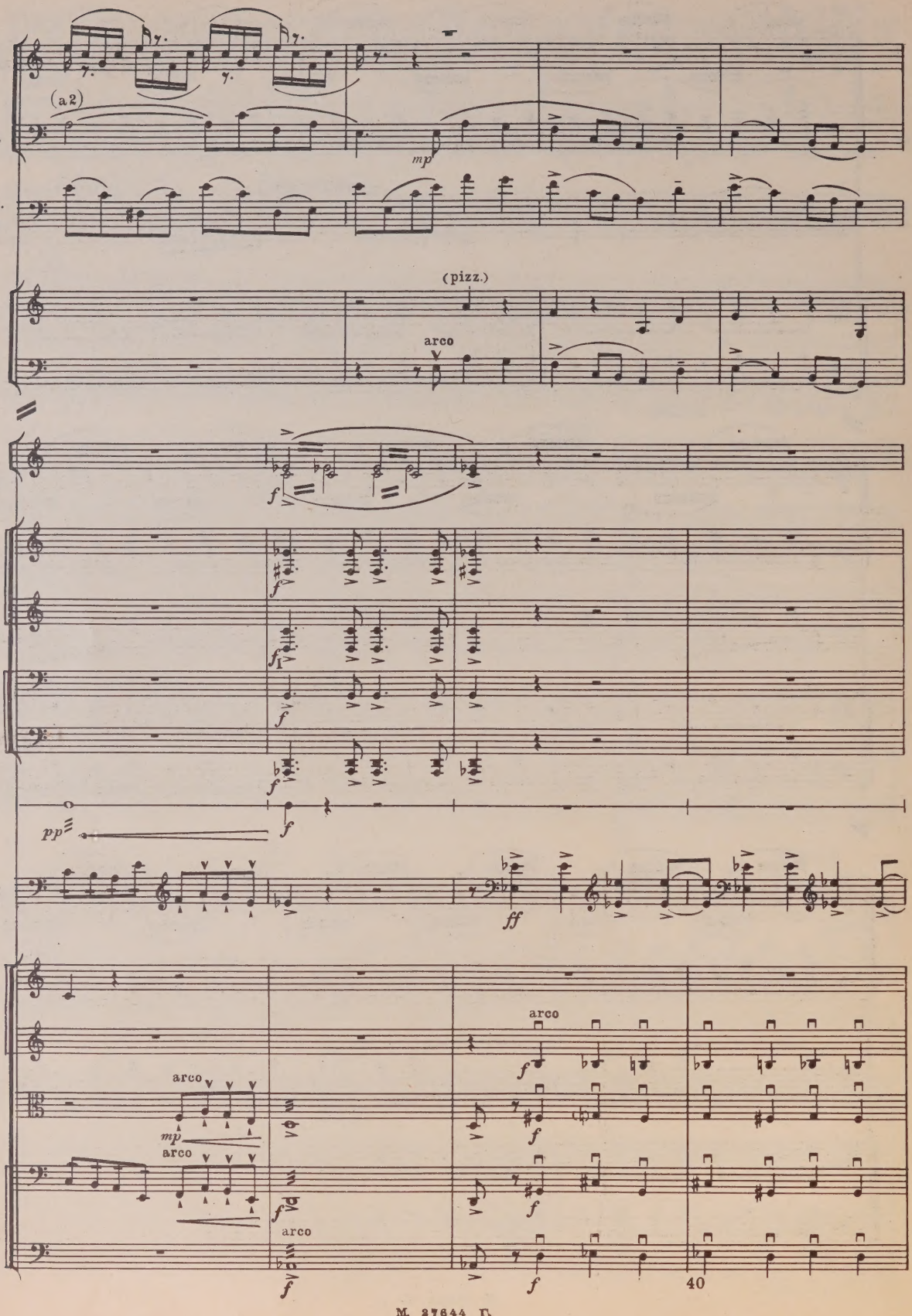

Allegro giusto ♩= 132
2 Flauti
2 Oboi
a2
2 Clarinetti
2 Fagotti
a2
2 Trombe
4 Corni
3 Tromboni e Tuba
Timpani
Triangolo
Tamburo
Piatti
Cassa
Violoncello solo
Allegro giusto ♩= 132
V-ni I
pizz.
V-ni II
pizz.
senza sord.
Viole
pizz.
div.
Violoncelli
pizz.
Contrabassi
pizz.
mp

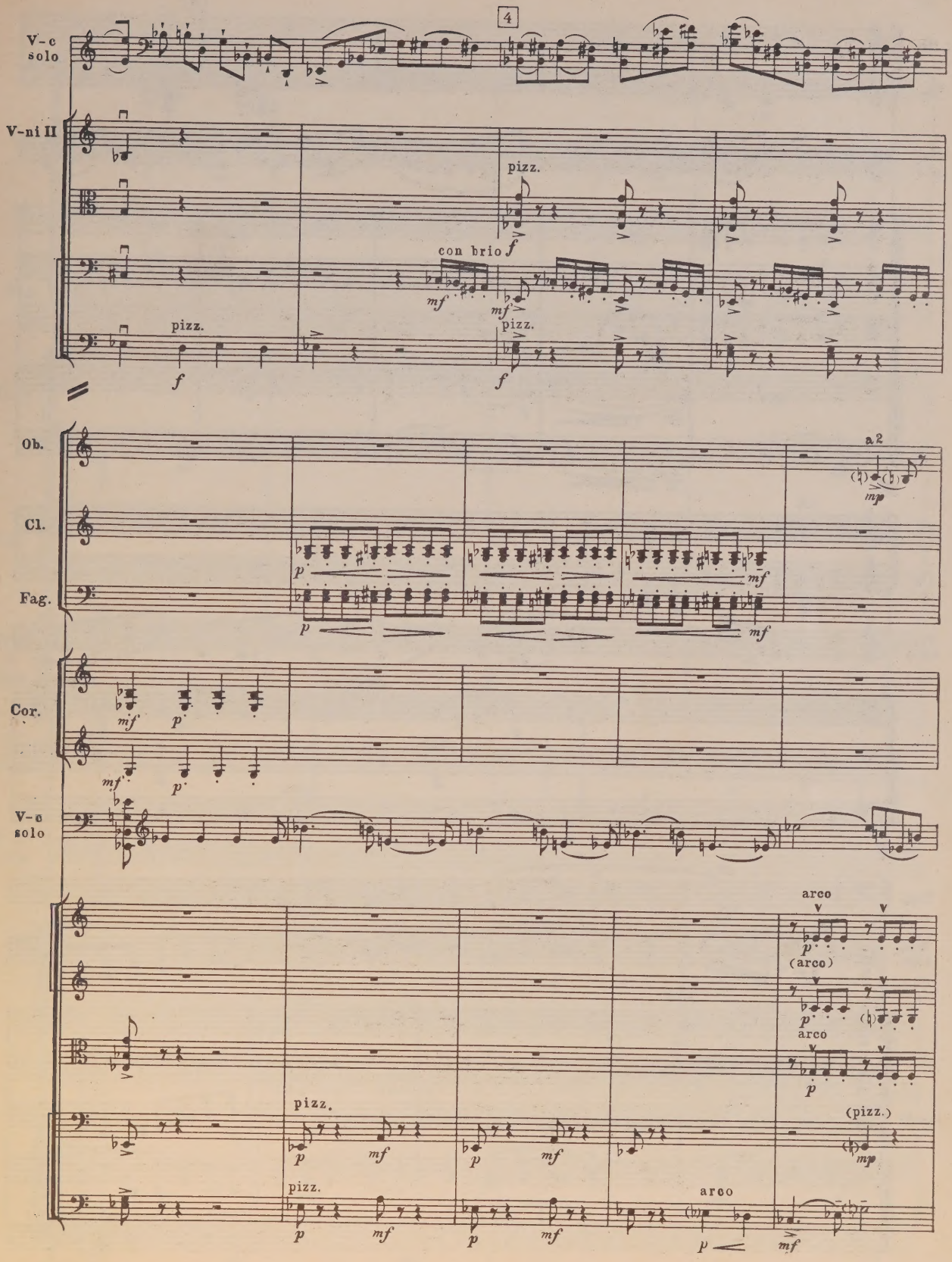

V-c. solo
f con brio
10
1
Ob.
Fag.
mf
V-c. solo
(pizz.)
V-ni I
f
V-c. solo
Cl.
a 2
Fag.
mf
V-c. solo
(pizz.)unis.
mf (pizz.)
mf
20
2
mf
p
(pizz.)
(pizz.)
mf
p

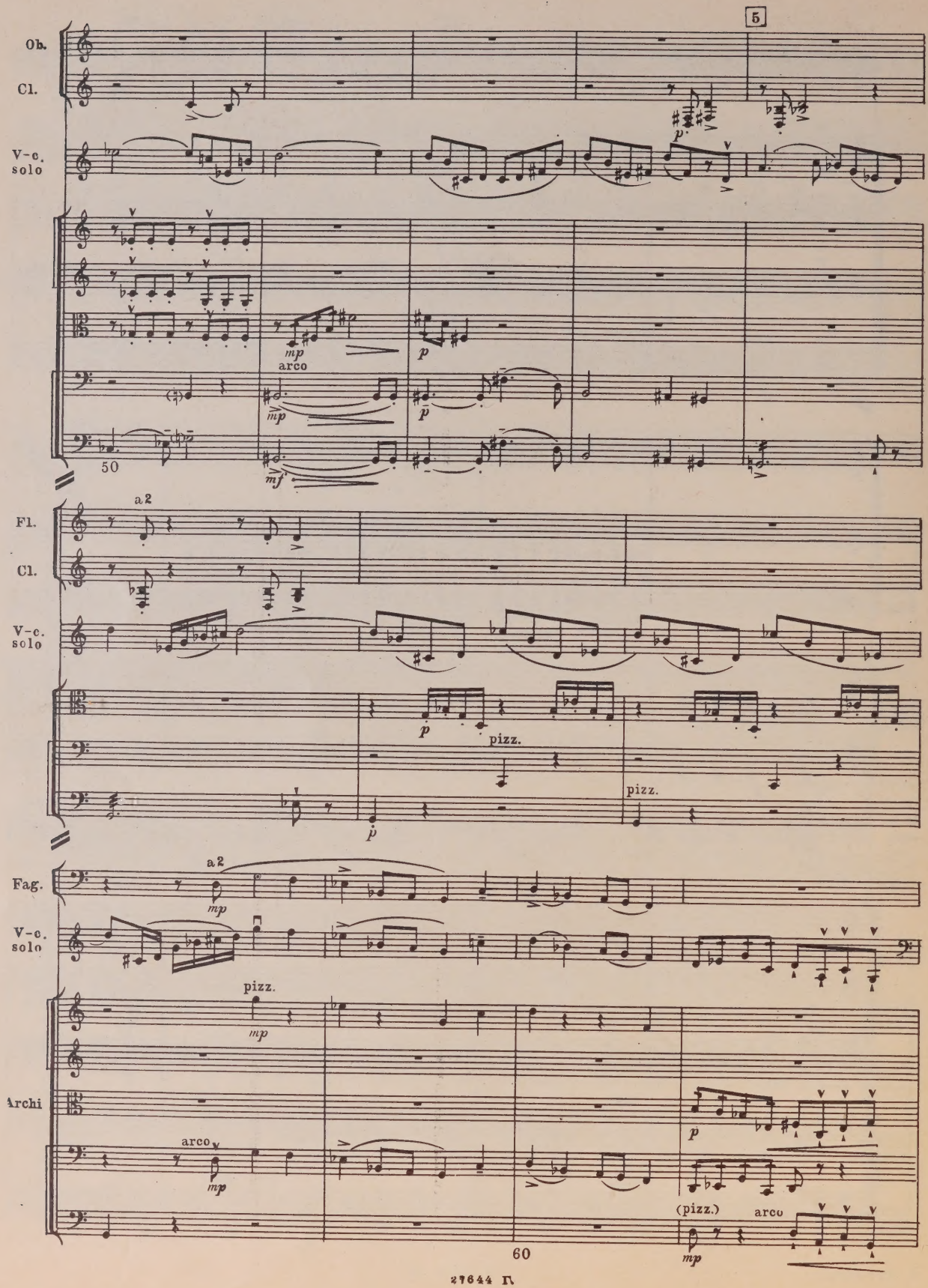


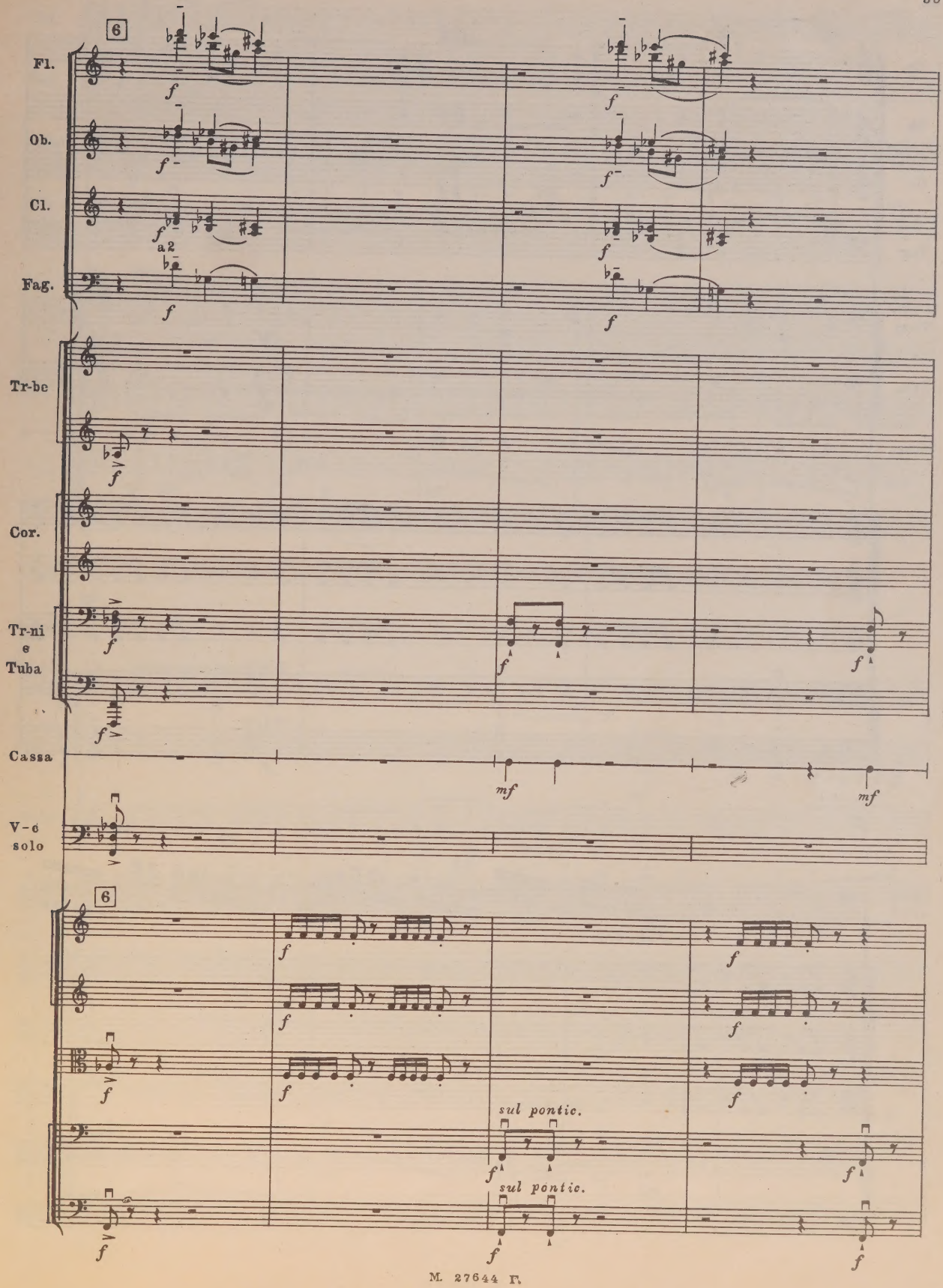


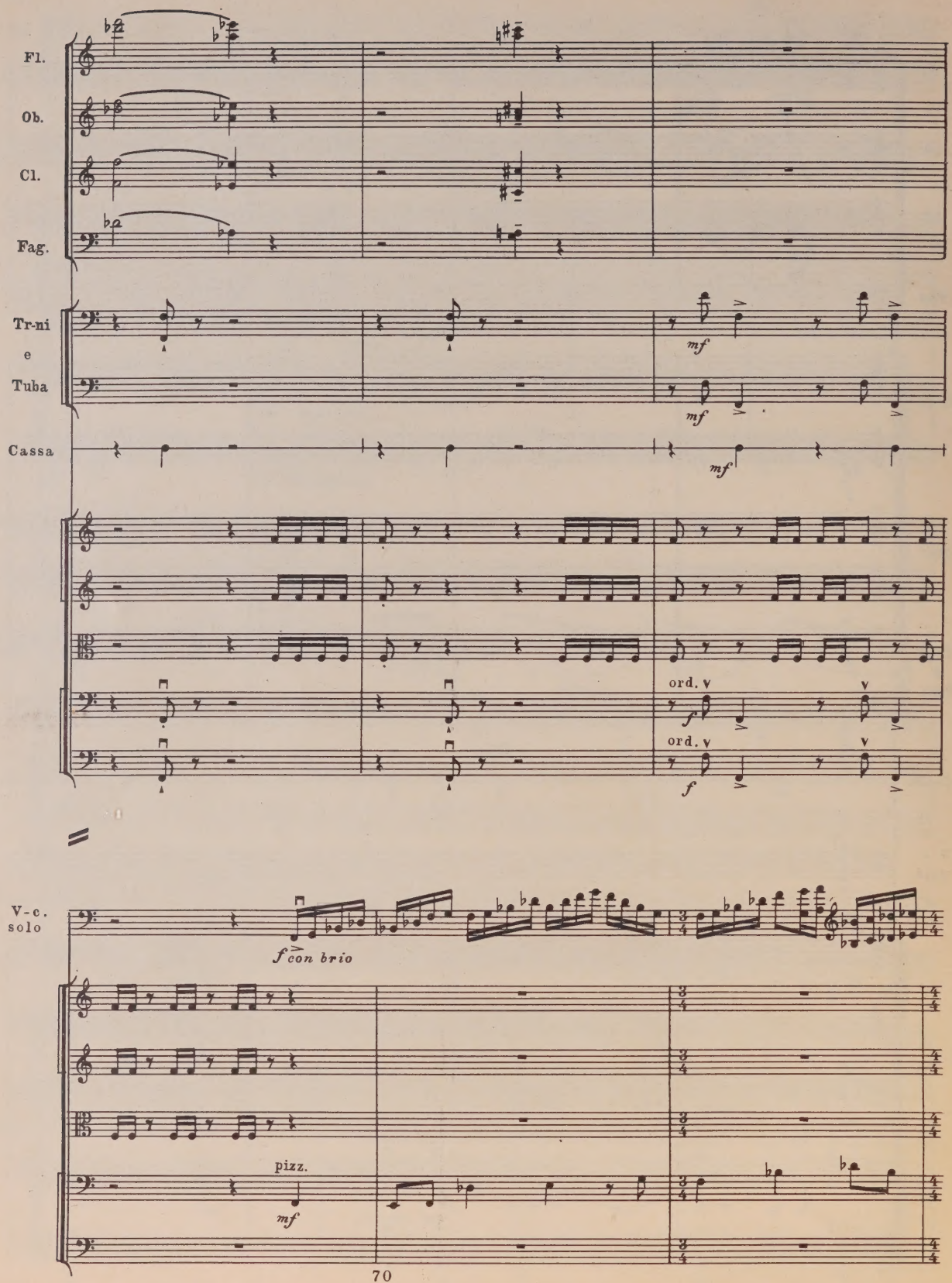

M. 27644 Г.


Cl.
(a2)
Fag.
mp
V-c. solo
(pizz.)
V-ni I
arco
V-c
Ob.
f
Cor.
Tr-ni e Tuba
T-ro
pp
V-c. solo
ff
arco
mp
arco
arco
arco
40


4
V-c solo
V-ni II
pizz.
con brio
pizz.
Ob.
Cl.
Fag.
a2
Cor.
V-c solo
arco
(arco)
arco
pizz.
(pizz.)
pizz.
arco


5
Ob.
Cl.
V-c. solo
mp
arco
p
mp
p
50
mf
a 2
Fl.
Cl.
V-c. solo
p
pizz.
pizz.
p
a 2
Fag.
V-c. solo
mp
pizz.
mp
Archi
arco
mp
p
(pizz.)
arco
mp
60


6
Fl.
Ob.
Cl.
a 2
Fag.
Tr-be
Cor.
Tr-ni
e
Tuba
Cassa
V-c
solo
6
sul pontic.
sul pontic.


Fl.
Ob.
Cl.
Fag.
Tr-ni
e
Tuba
Cassa
mf
mf
mf
ord.
f
ord.
f
V-c.
solo
f con brio
pizz.
mf



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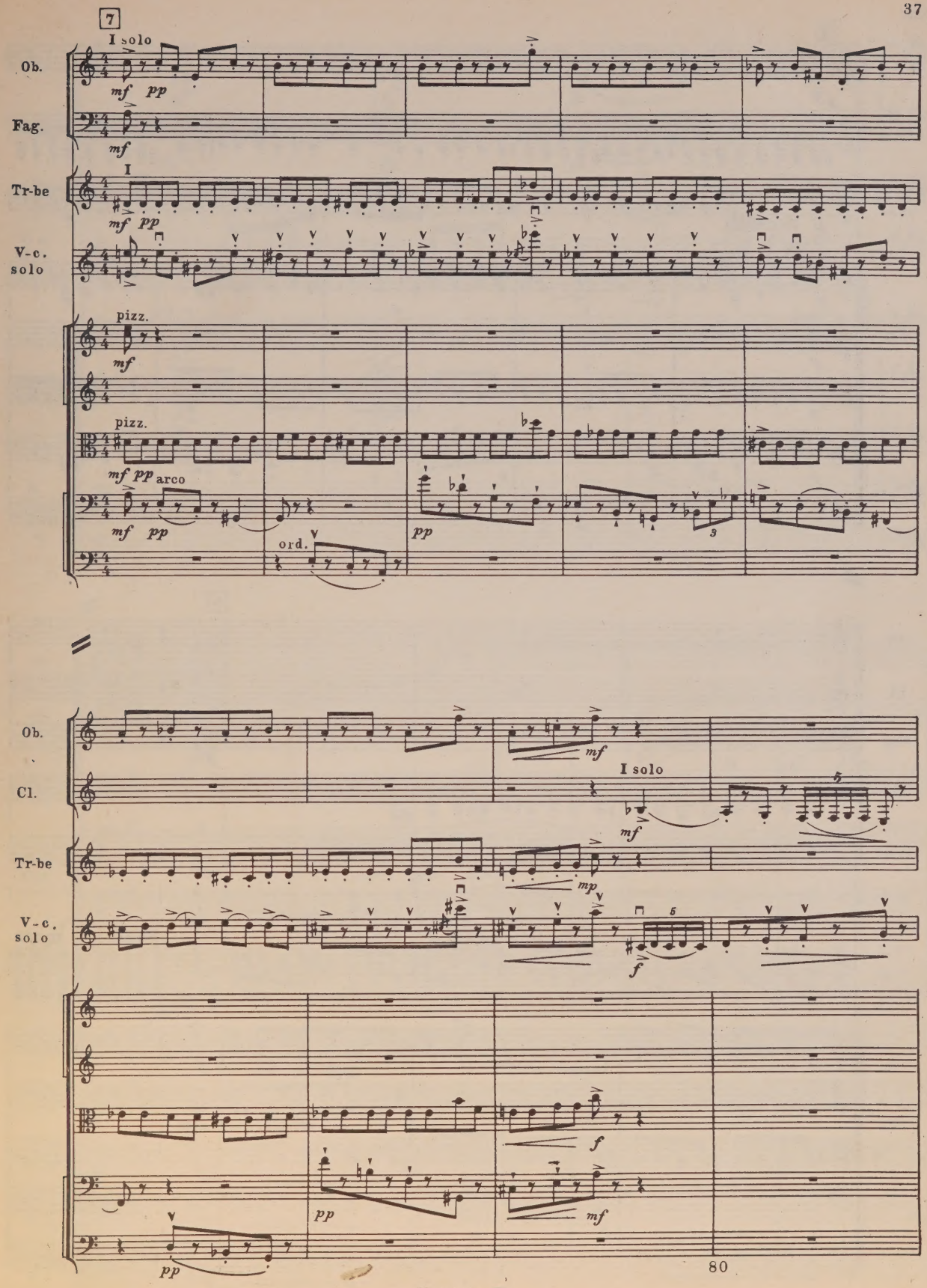
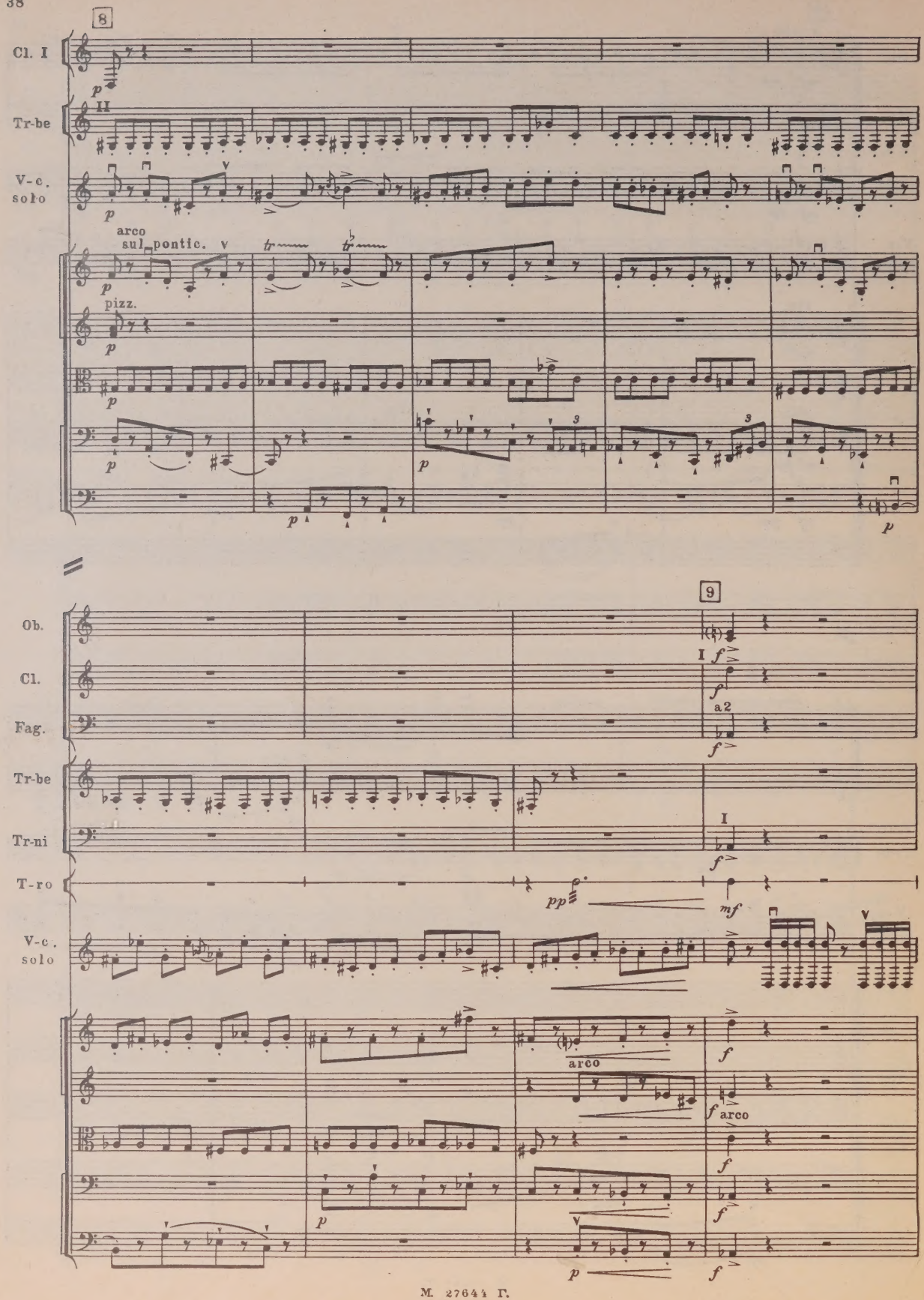
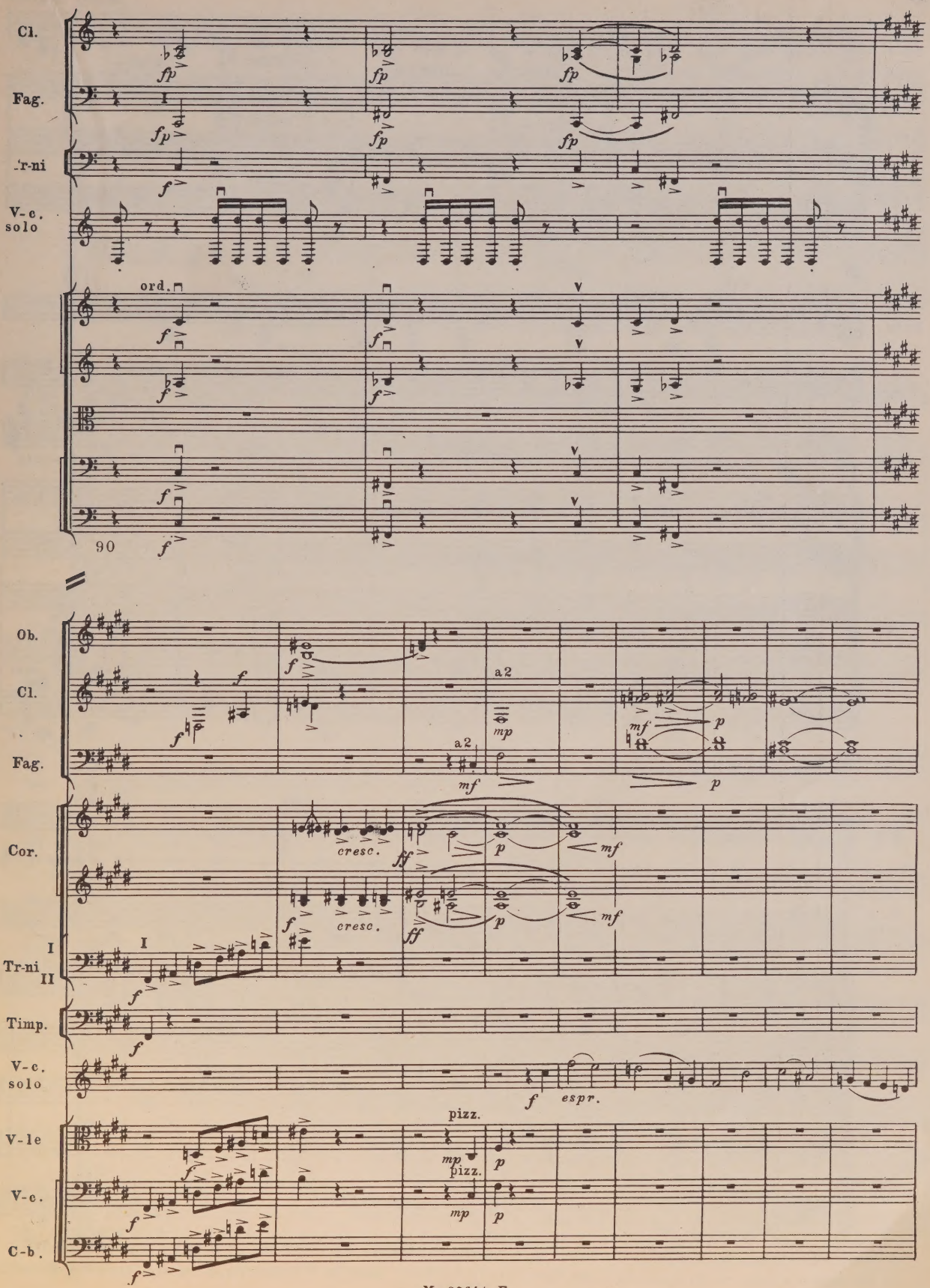
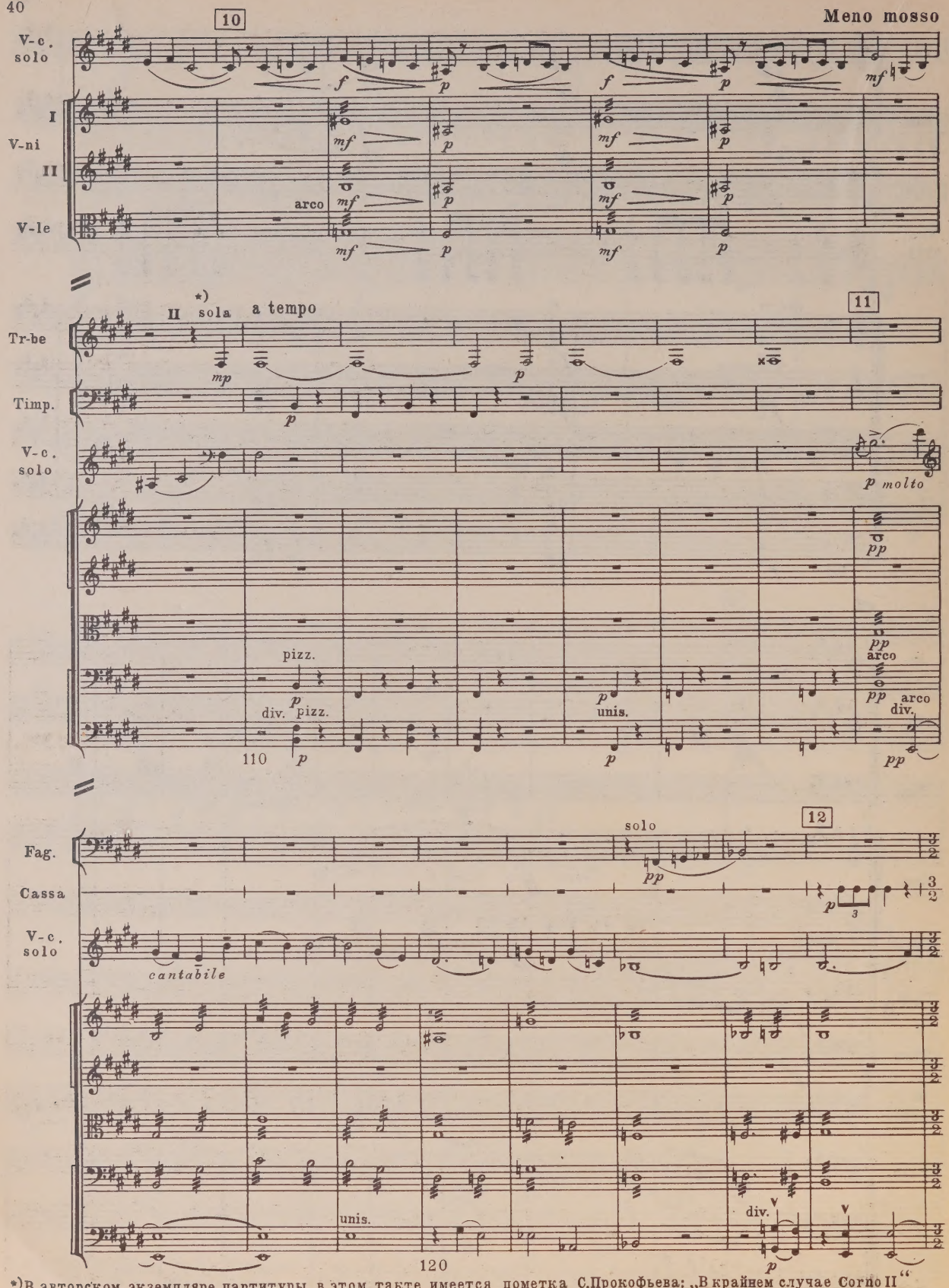
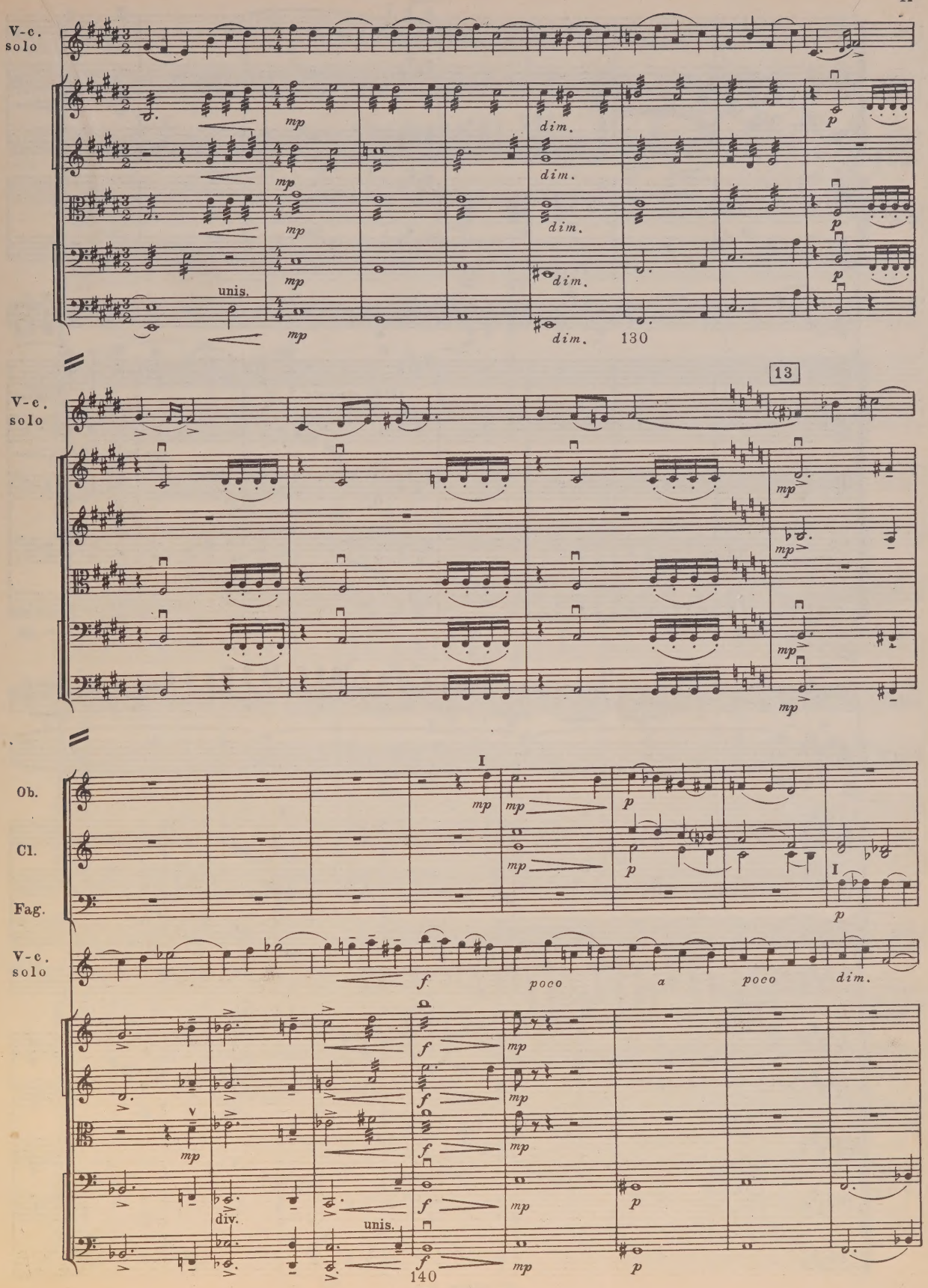

7
I solo
Ob.
Fag.
Tr-be
V-c. solo
pizz.
arco
ord.
Cl.
80

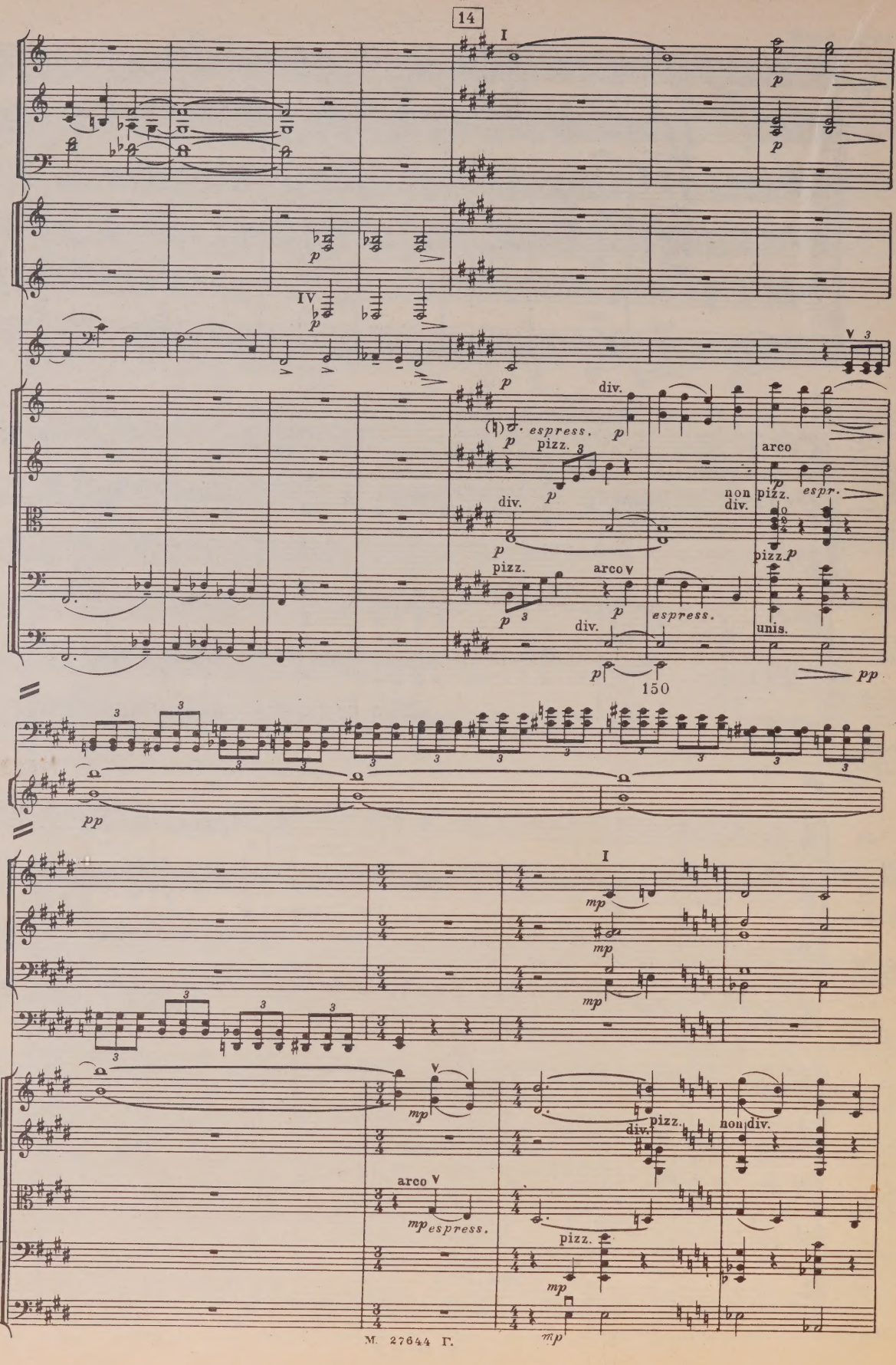

8
Cl. I
Tr-be
V-c. solo
arco
sul pontic.
pizz.
9
Ob.
Cl.
Fag.
Tr-be
Tr-ni
T-ro
V-c. solo
a2
arco

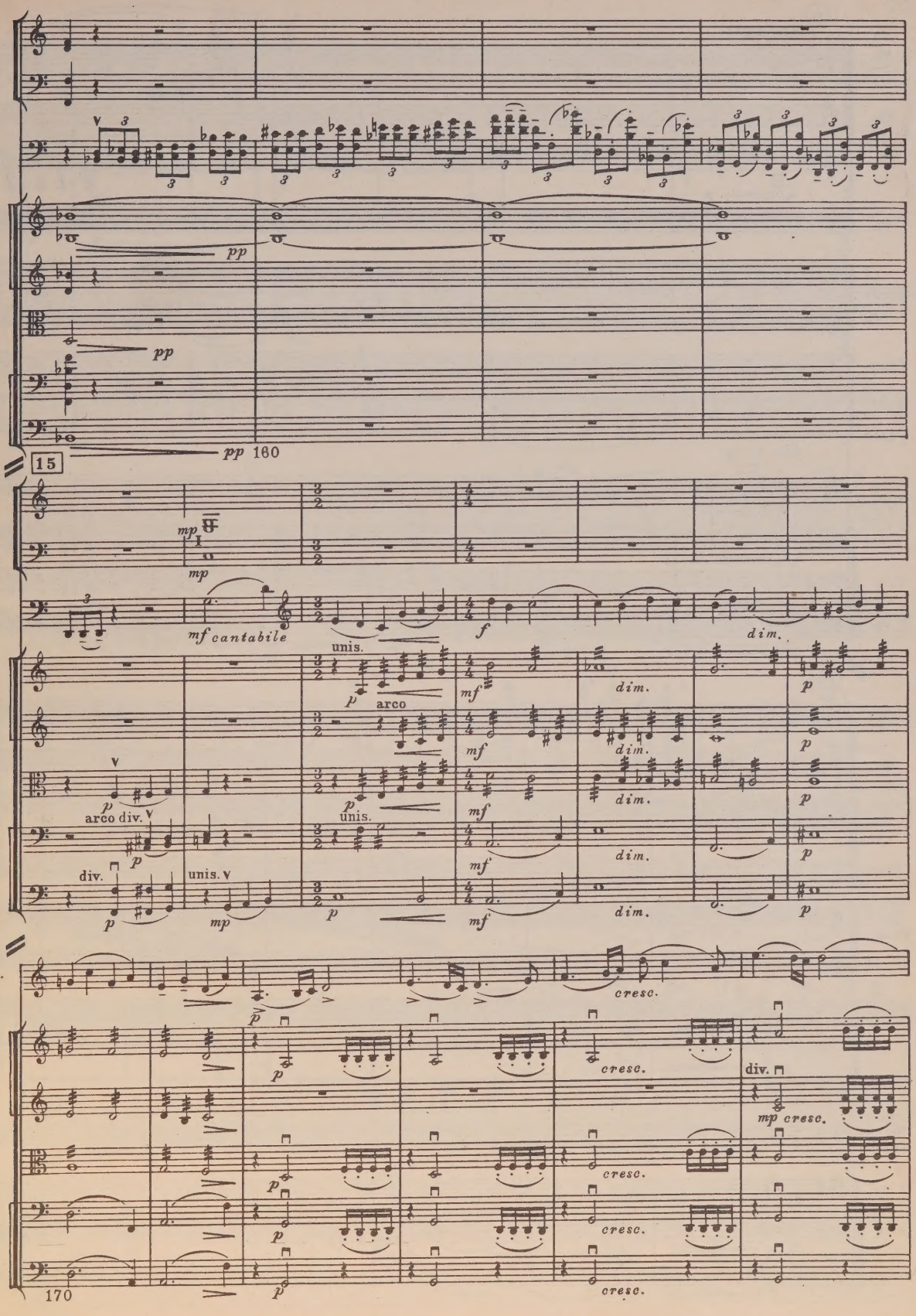

Cl.
Fag.
Tr-ni
V-c. solo
ord.
90
Ob.
Cl.
Fag.
Cor.
Tr-ni I II
Timp.
V-c. solo
V-le
V-c.
C-b.
a2
cresc.
pizz.
espr.

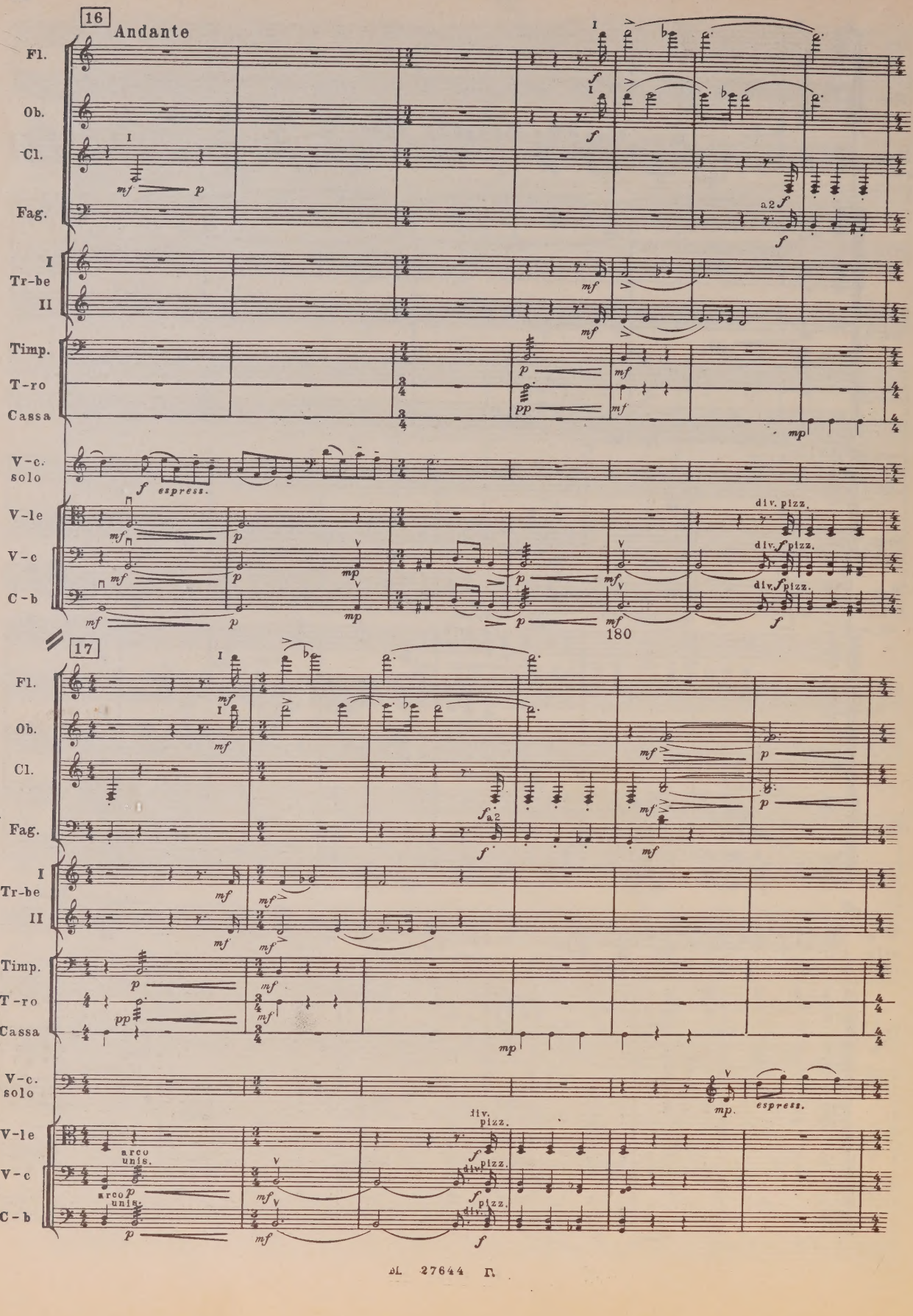


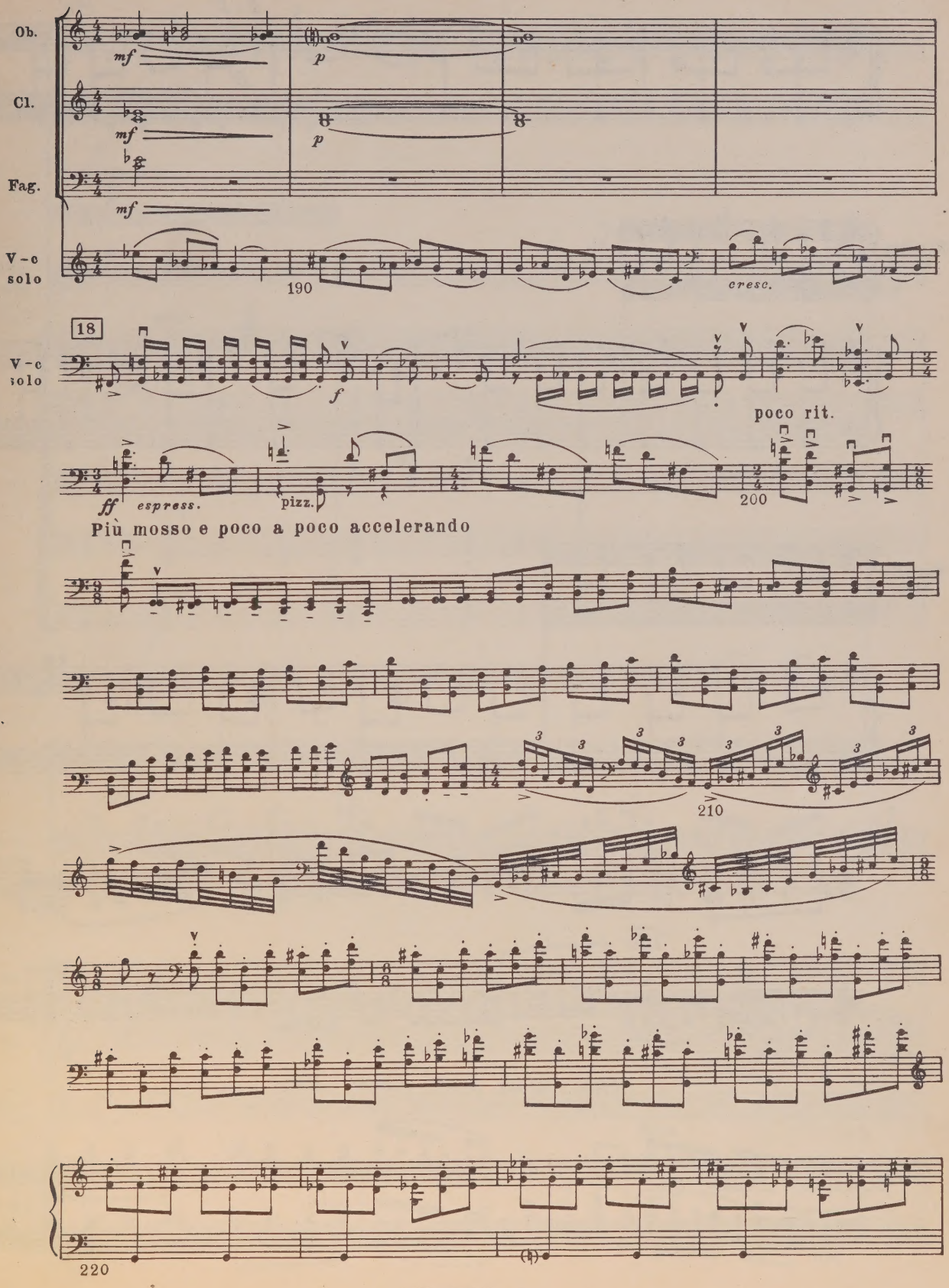

*)В авторском экземпляре партитуры в этом такте имеется пометка С.Прокофьева: „В крайнем случае Corno II"
In the author's copy of the score this bar bears the followmark made by S Prokofiev: „When no alternative, Corno II"

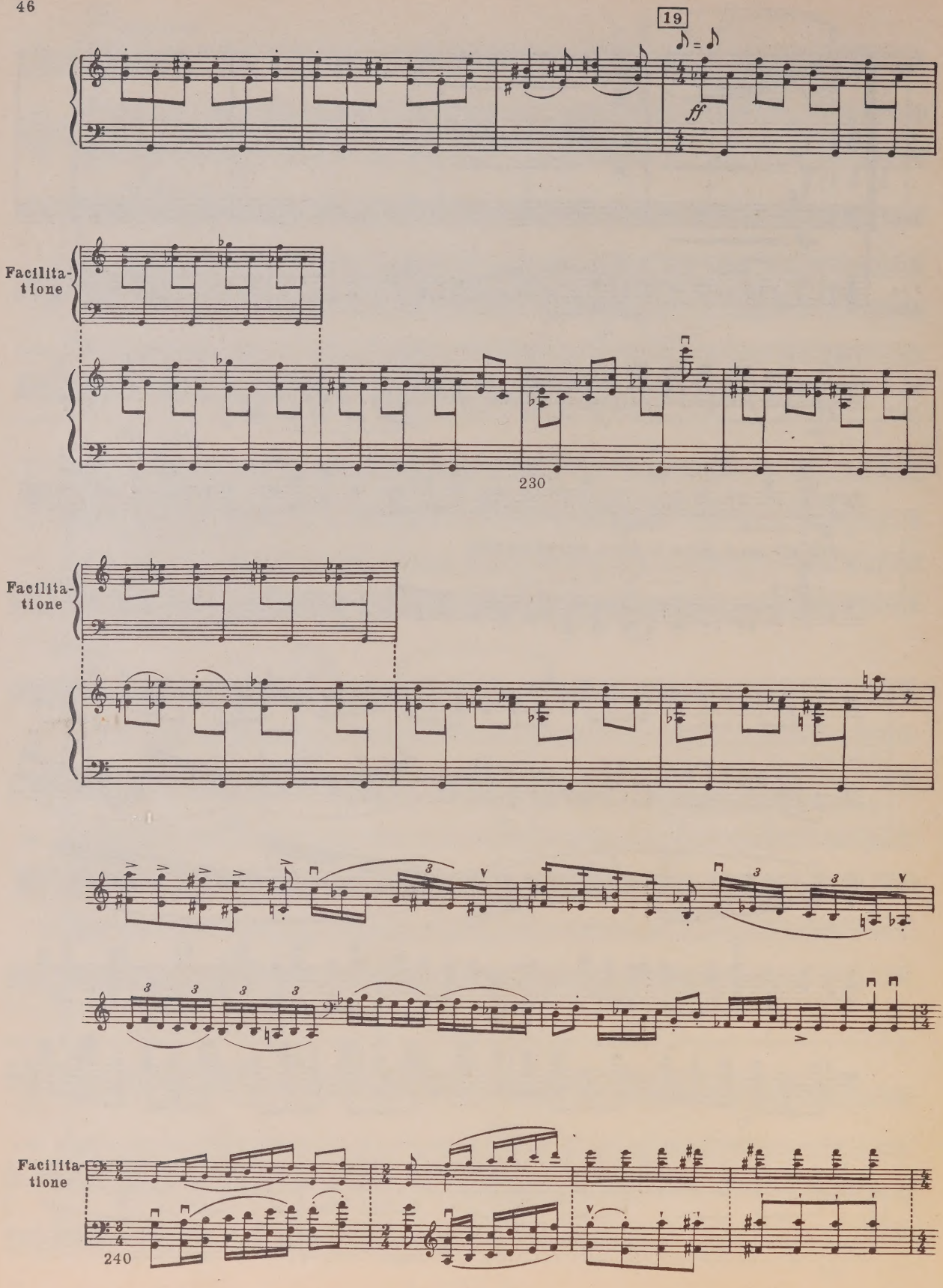

V-c. solo
unis.
dim.
130
13
Ob.
Cl.
Fag.
V-c. solo
poco
a
poco
div.
unis.
140

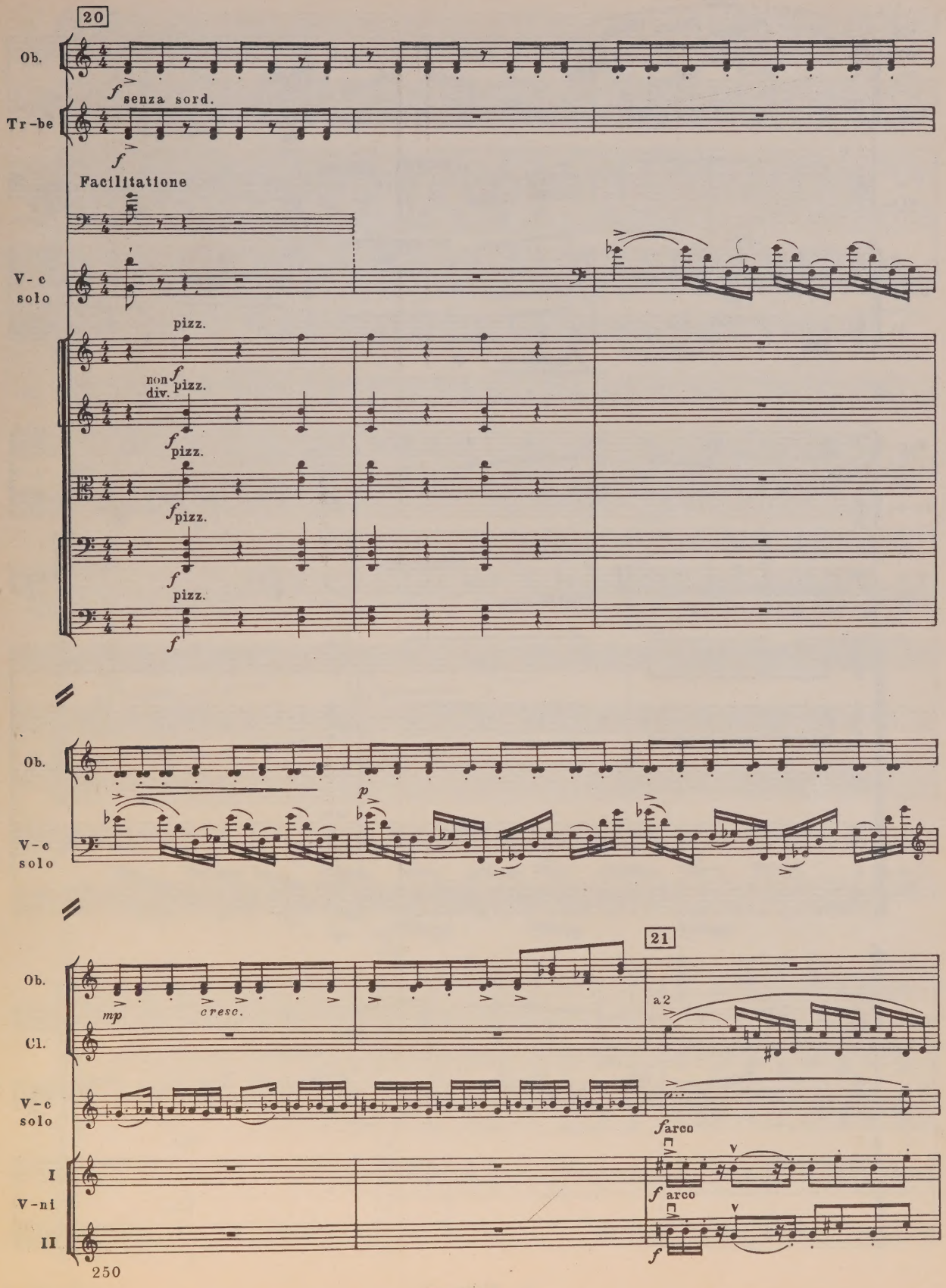

14
Fl.
Cl.
Fag.
Cor.
V-c. solo
V-ni I
Ob.
I
IV
V
espress.
pizz.
div.
arco
non div.
espr.
unis.
150
mp
pp


Cl.
Fag.
V-c. solo
pp
pp
pp 160
15
Cl.
Fag.
V-c. solo
mp
mp
mf cantabile
f
dim.
unis.
p
arco
mf
dim.
p
arco div.
div.
unis.
mp
cresc.
div.
mp cresc.
170


16
Andante
Fl.
Ob.
Cl.
Fag.
I
Tr-be
II
Timp.
T-ro
Cassa
V-c. solo
espress.
V-le
V-c
C-b
div. pizz.
div. f pizz.
180
17
a2
arco unis.
div. pizz.

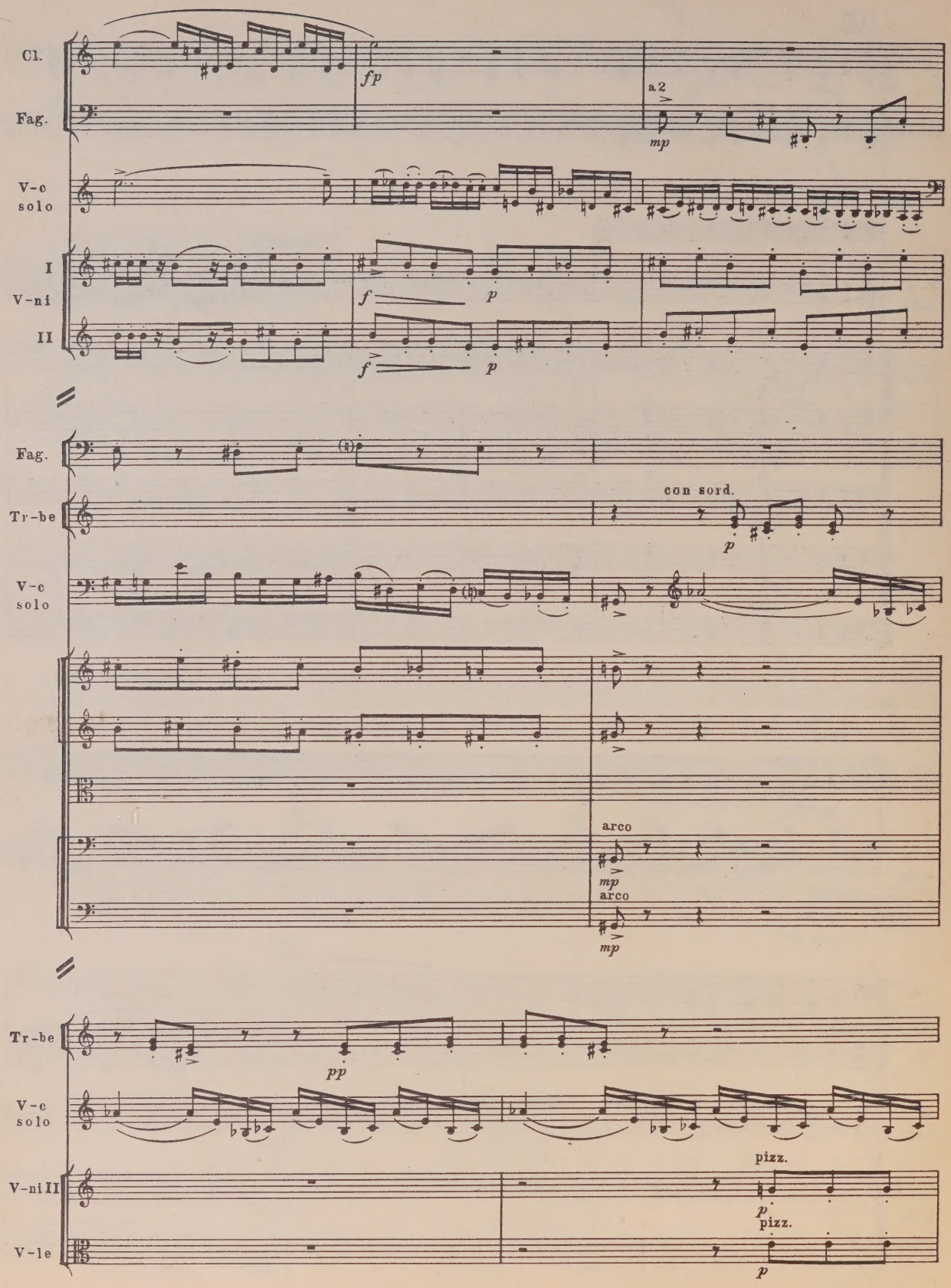

Ob.
Cl.
Fag.
V-c solo
mf
p
190
cresc.
18
f
poco rit.
ff
espress.
pizz.
200
Più mosso e poco a poco accelerando
210
220

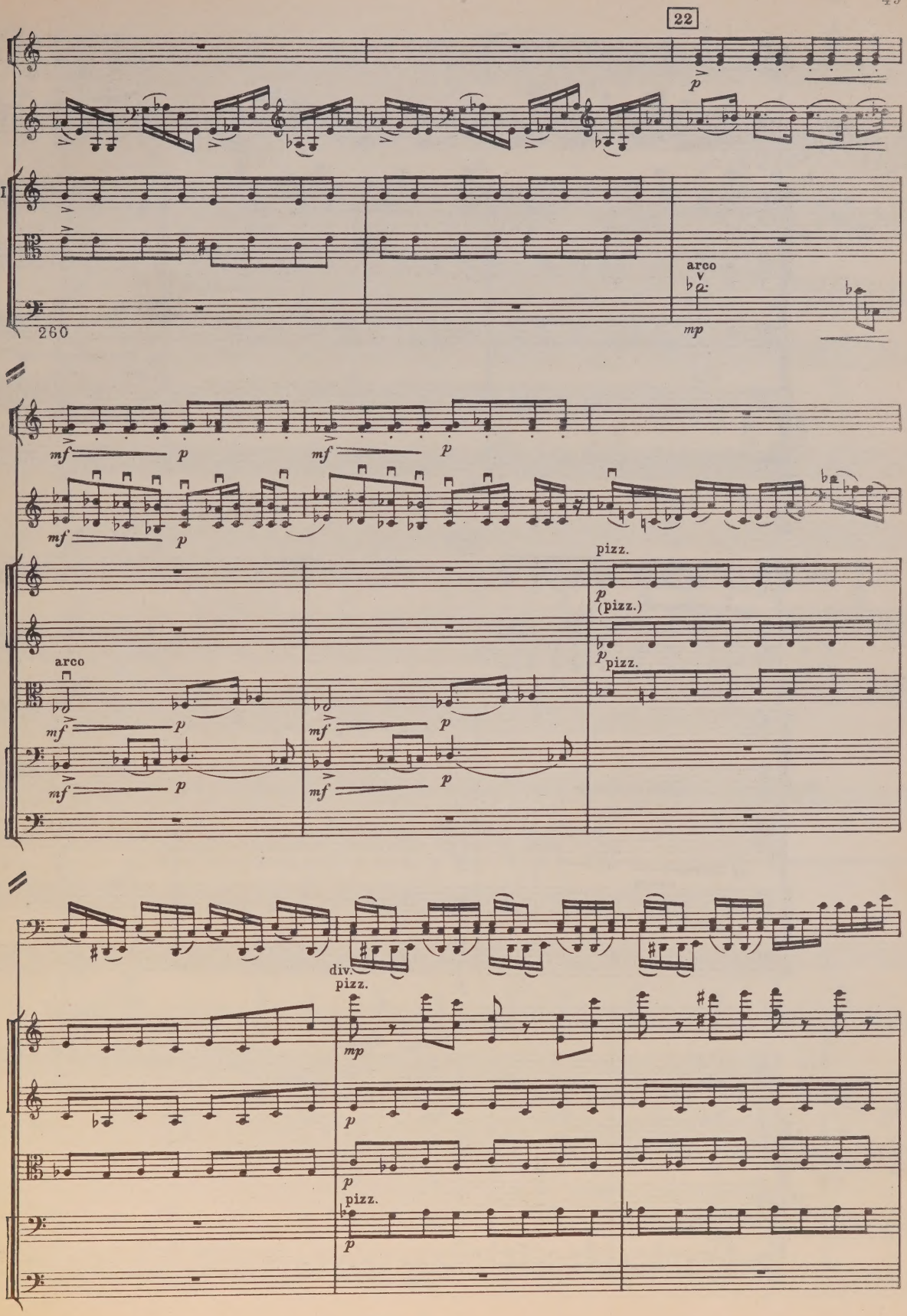

19
ff
Facilita-
tione
230
Facilita-
tione
Facilita-
tione
240

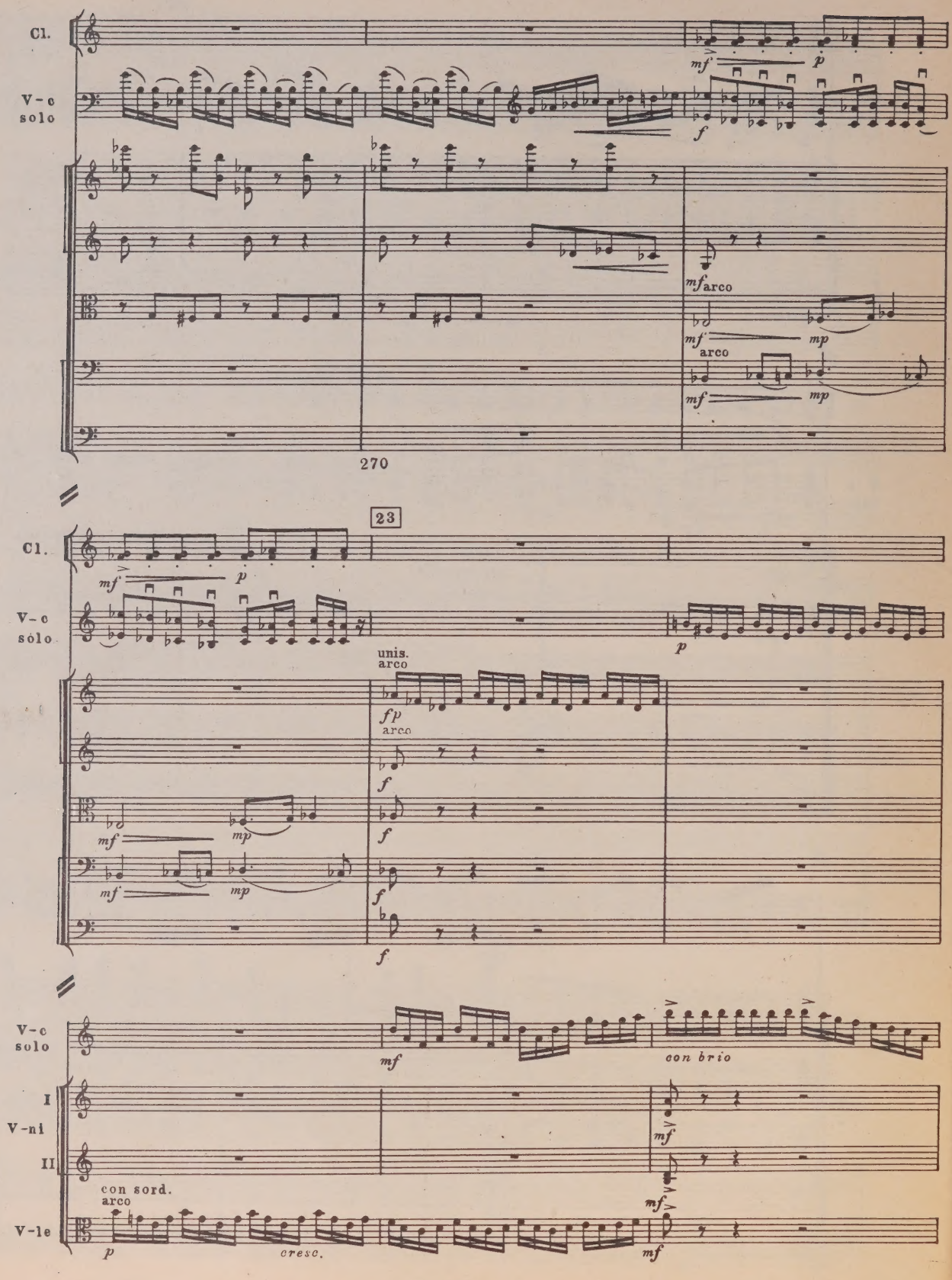

20
Ob.
Tr-be
senza sord.
Facilitatione
V-c solo
pizz.
non div.
21
Cl.
mp
cresc.
a 2
arco
I
V-ni
II

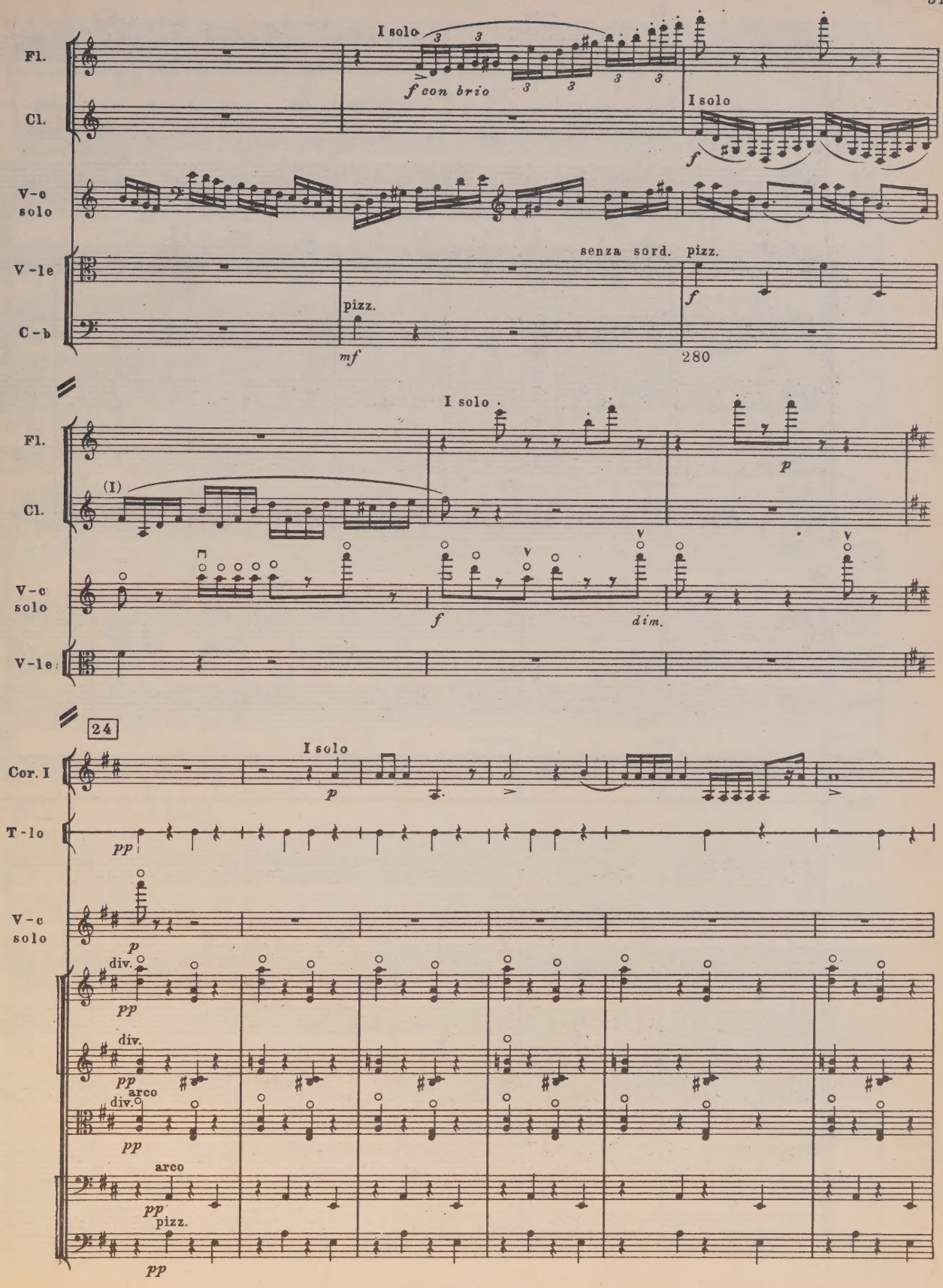


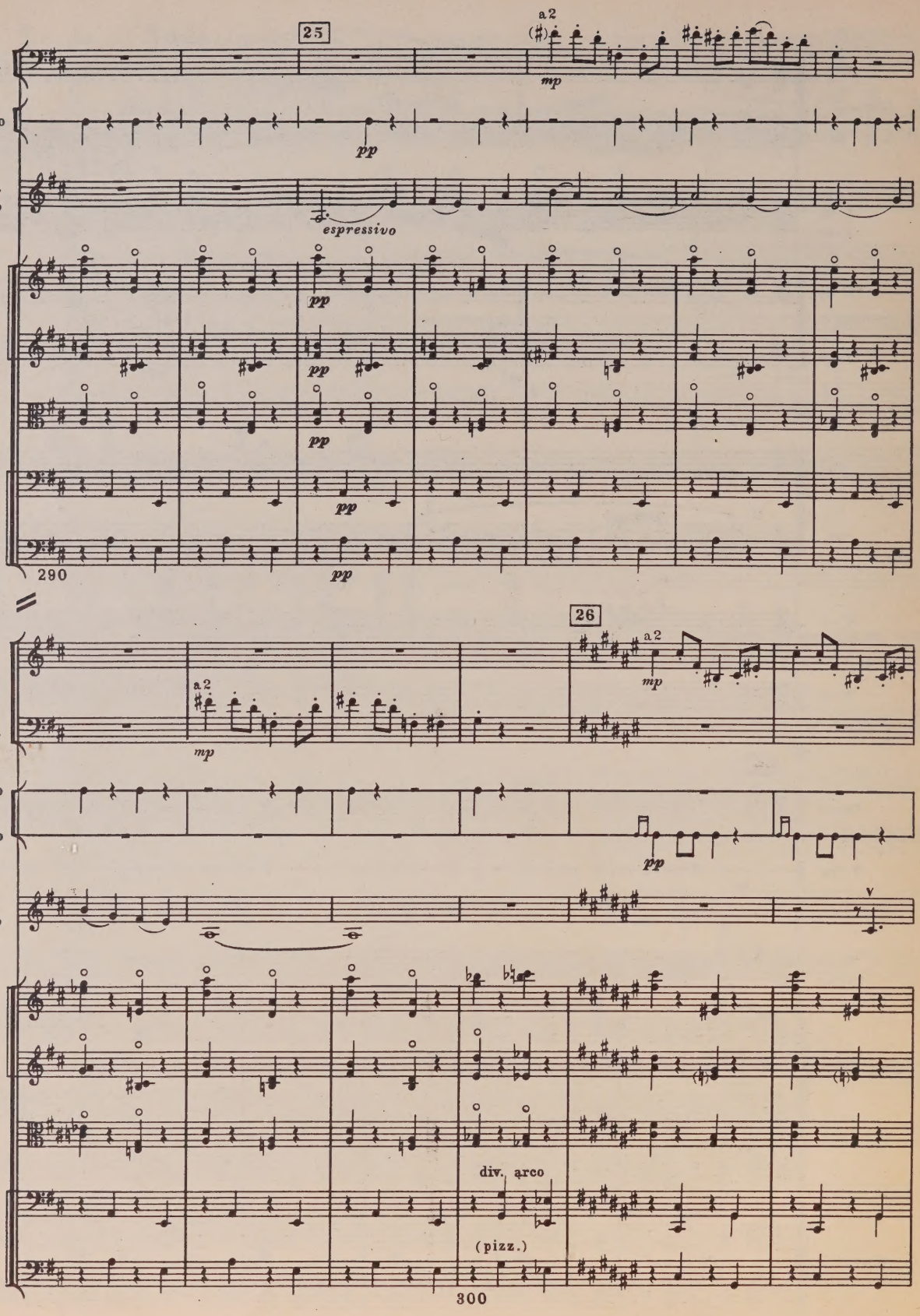
М. 27644 Г.

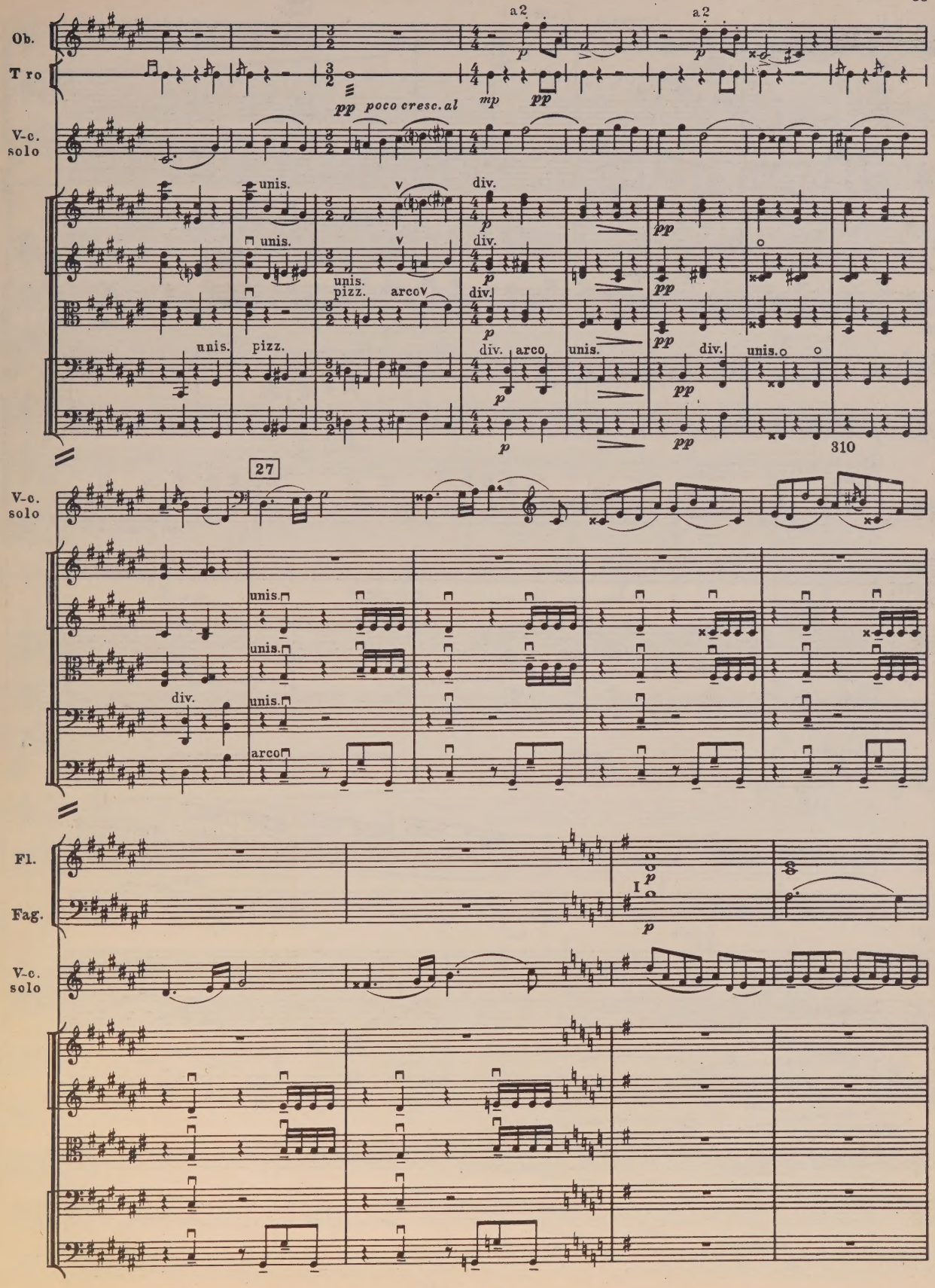

Cl.
Fag.
fp
a 2
mp
V-c solo
I
V-ni
II
f
p
f
p
Fag.
Tr-be
con sord.
p
V-c solo
arco
mp
arco
mp
Tr-be
pp
V-c solo
pizz.
V-ni II
p
pizz.
V-le
p

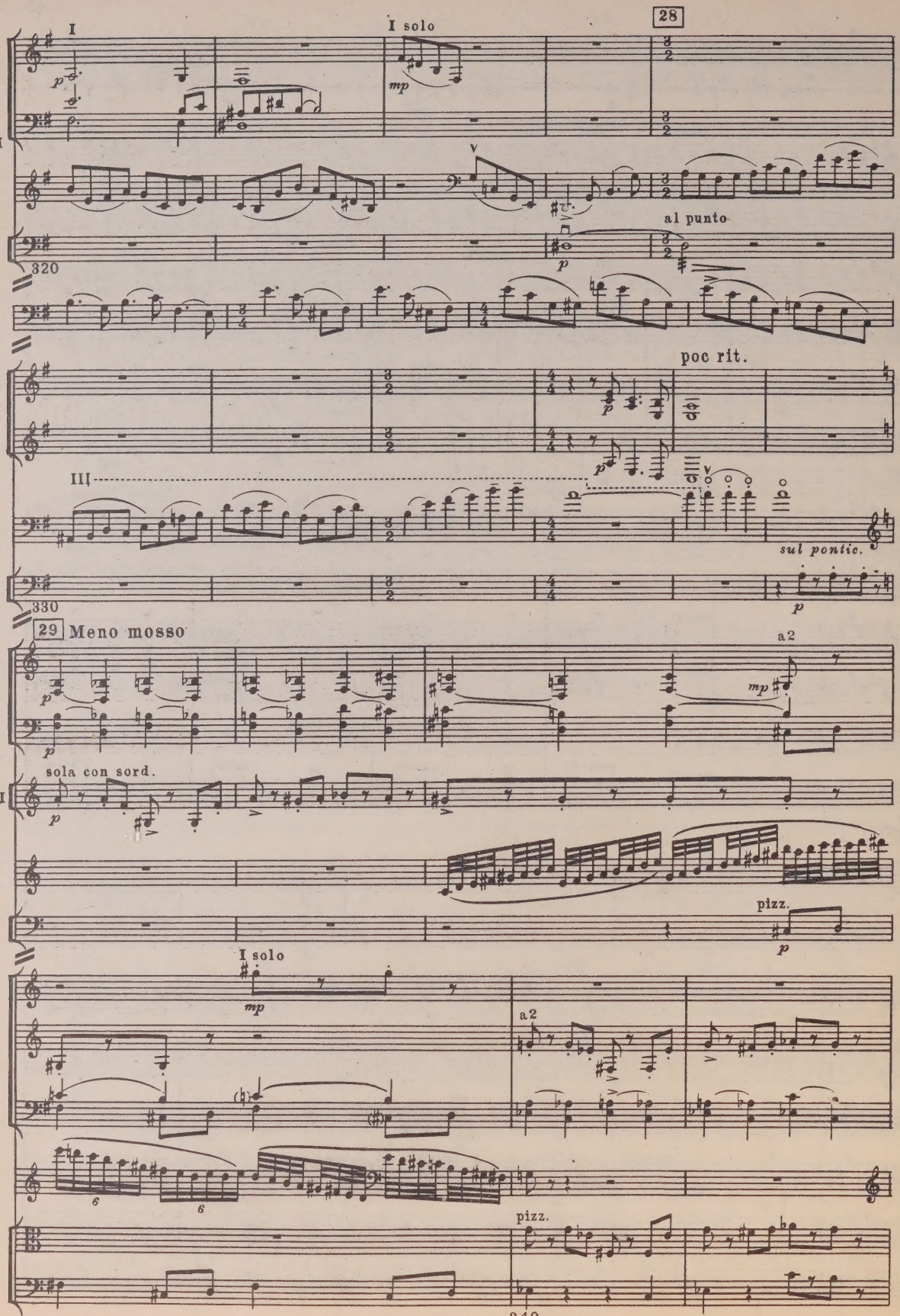

22
Cl.
V-c solo
V-nI II
V-le
V-c
260
arco
mp
mf
p
pizz.
(pizz.)
div.
pizz.

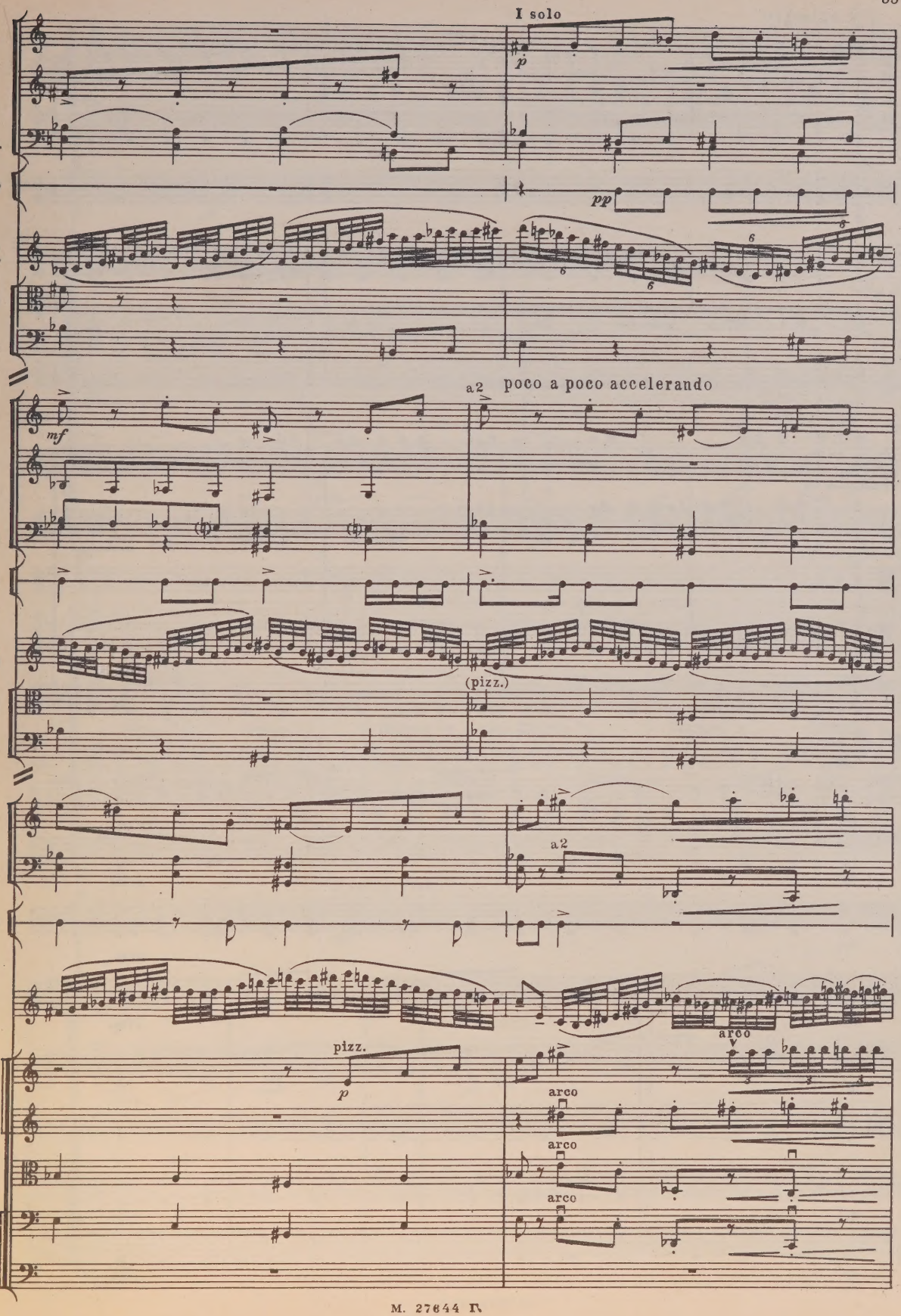

Cl.
V-c solo
mf
p
f
mf arco
mf
mp
arco
mf
mp
270
23
Cl.
mf
p
V-c sólo
p
unis.
arco
fp
arco
f
mf
mp
f
mf
mp
f
f
V-c solo
mf
con brio
I
V-ni
II
mf
mf
con sord.
arco
V-le
p
cresc.
mf

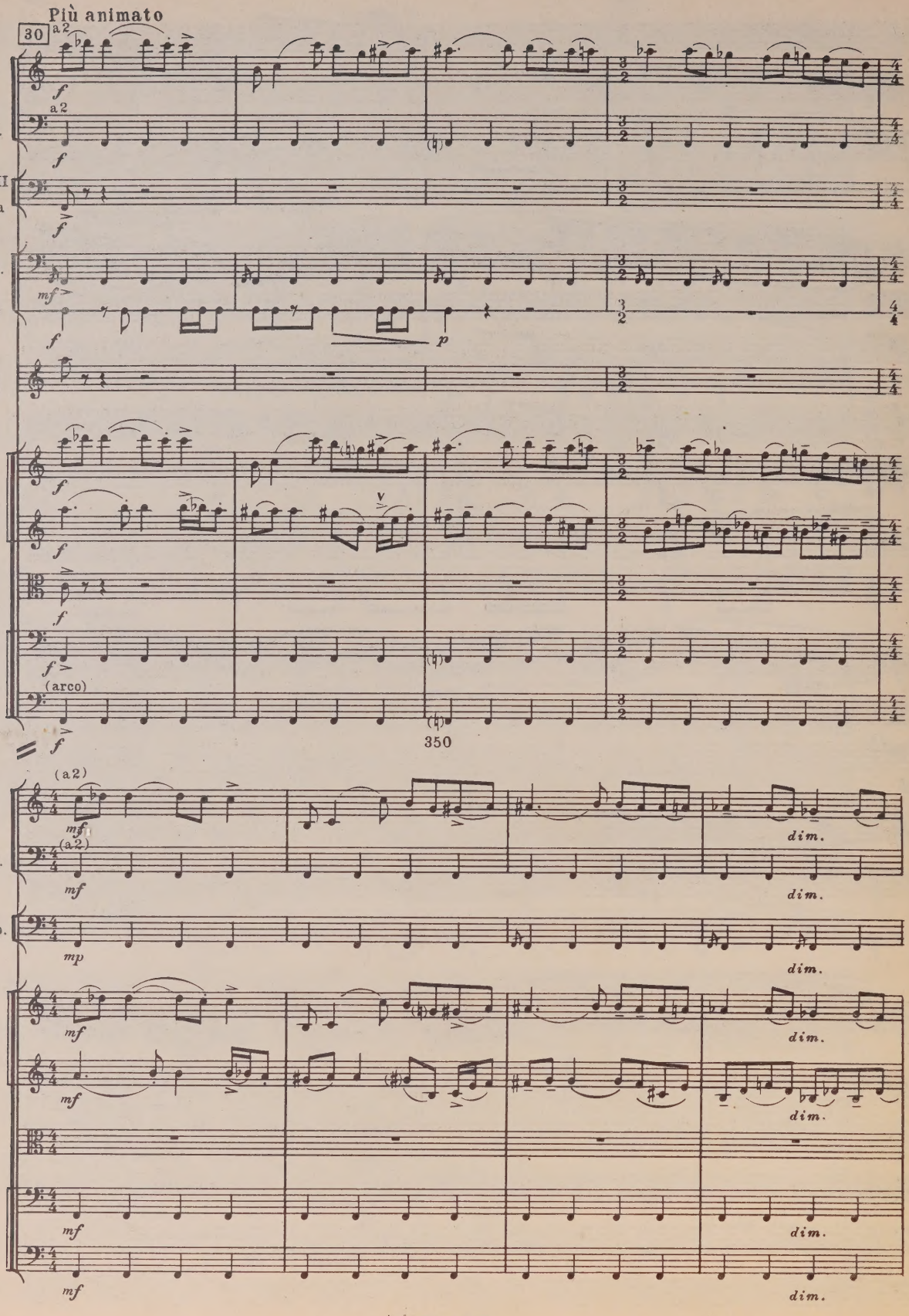

I solo
f con brio
I solo
Fl.
Cl.
V-c solo
V-le
C-b
senza sord.
pizz.
pizz.
mf
f
280
I solo
(I)
p
f
dim.
24
Cor. I
T-lo
pp
div.
arco
pizz.

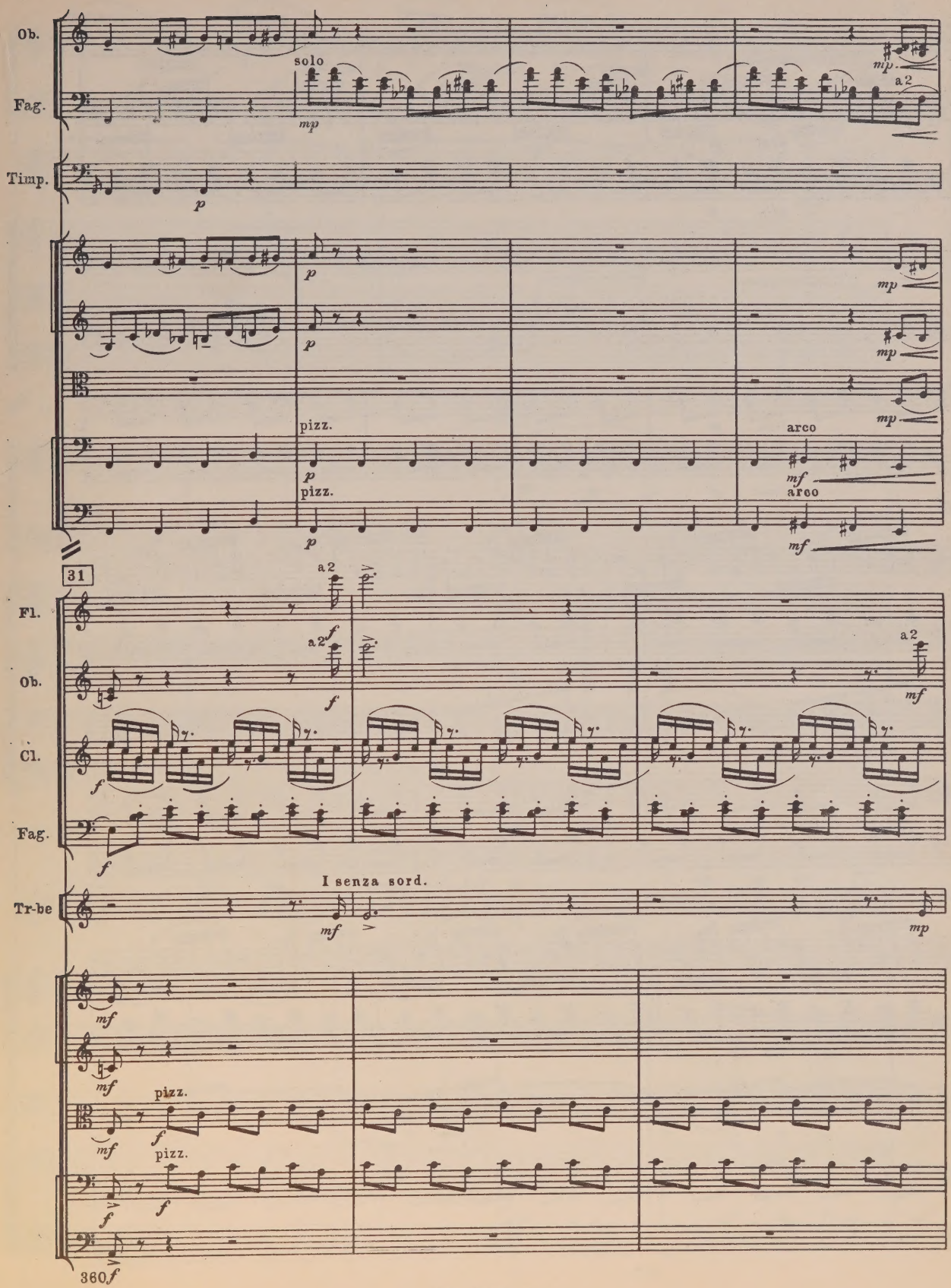

25
a2
Fag.
mp
T-lo
pp
V-c.
solo
espressivo
pp
pp
pp
pp
290
pp
26
Ob.
a2
mp
Fag.
a2
mp
T-lo
T-ro
pp
V-c.
solo
V
div. arco
(pizz.)
300

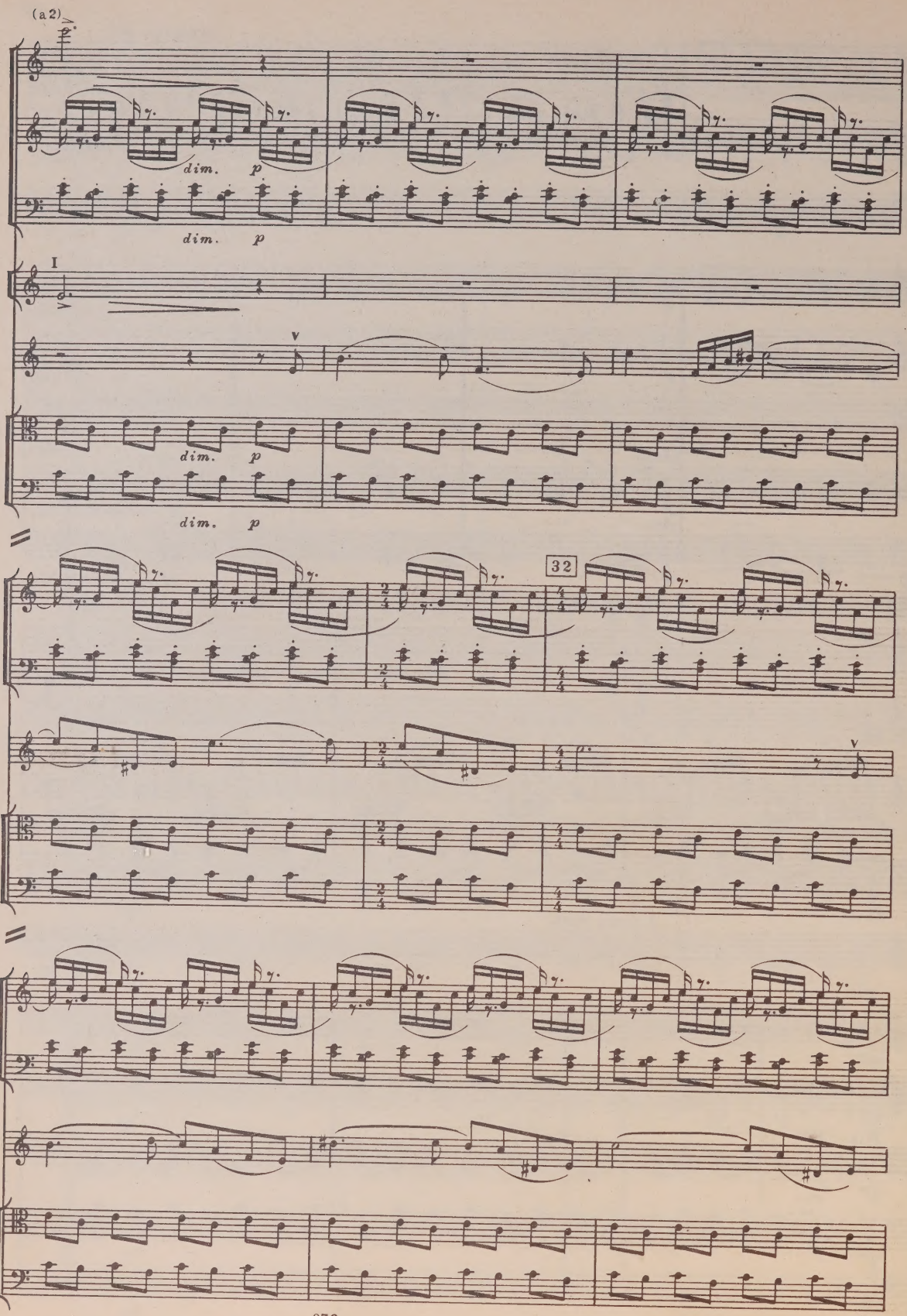

Ob.
T ro
V-c. solo
a2
a2
pp poco cresc. al
mp
pp
unis.
pizz.
arco
div.
p
pp
310
27
V-c. solo
unis.
div.
arco
Fl.
Fag.
V-c. solo
I
p


28
I
I solo
Cl.
I Fag. II
V-c. solo
C-b.
al punto
320
V-c. solo
poc rit.
Cor.
III
V-c. solo
sul pontic.
V-c.
330
29 Meno mosso
a2
Cl.
Fag.
sola con sord.
Tr-ba I
V-c. solo
pizz.
V-c.
I solo
Ob.
Cl.
a2
Fag.
V-c. solo
pizz.
V-le
V-c.
340


I solo
Ob.
Cl.
Fag.
T-ro
V-c. solo
V-le
V-c.
p
pp
a2
poco a poco accelerando
mf
(pizz.)
arco
pizz.

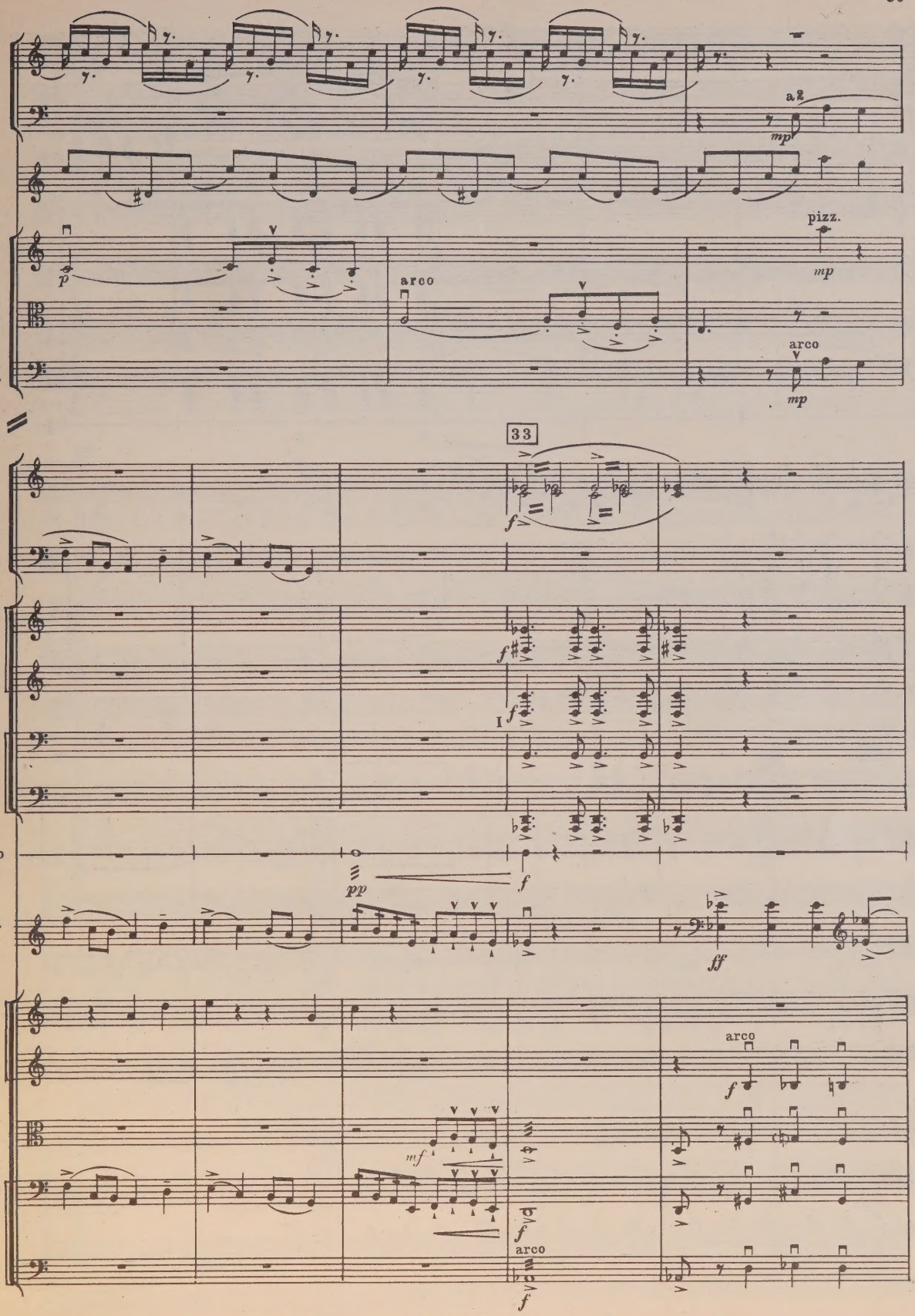

Più animato
30
a2
Ob.
Fag.
Tr-ne III
e
Tuba
Timp.
T-lo
V-c.
solo
(arco)
350
(a2)
dim.

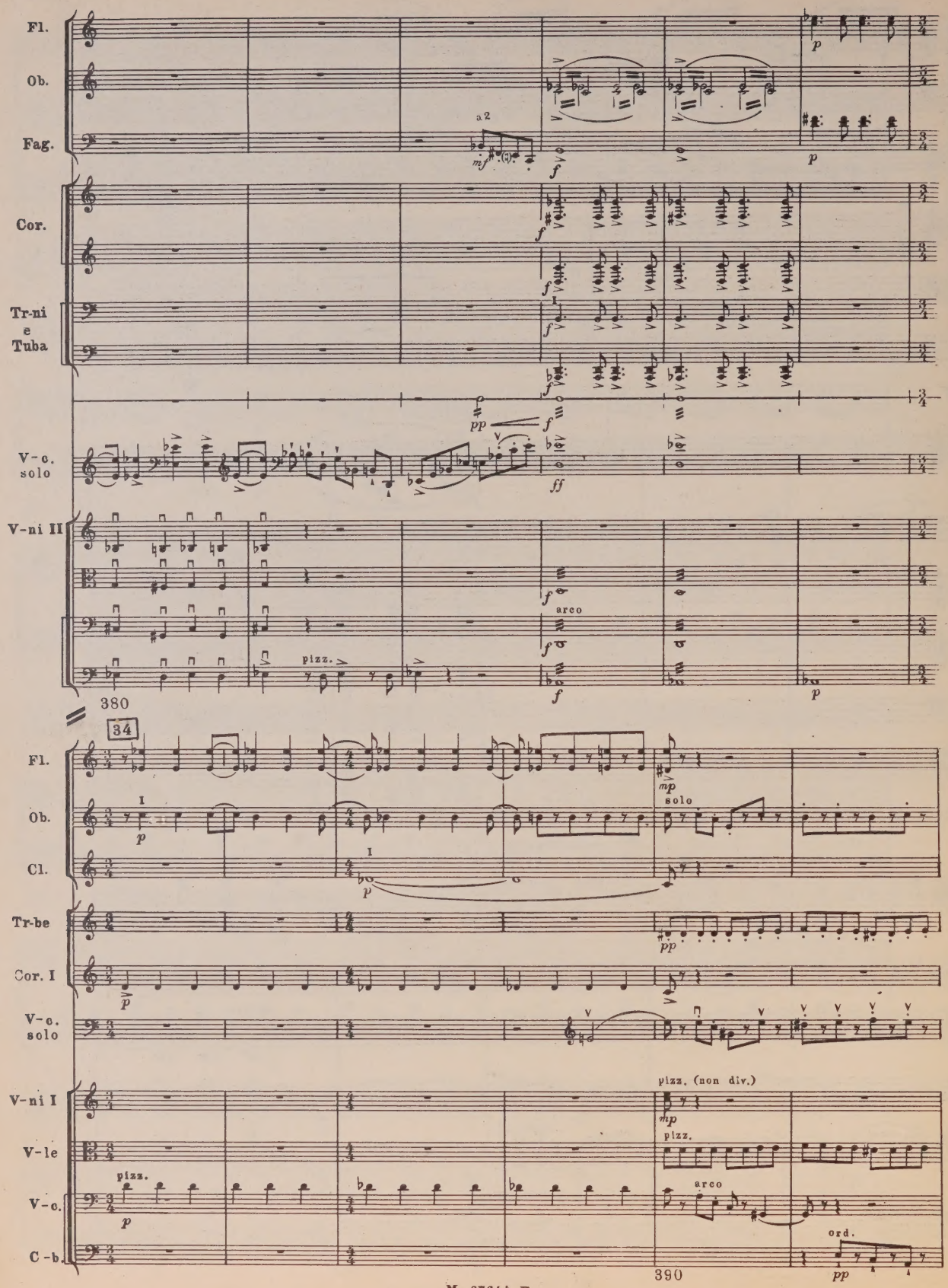

Ob.
Fag.
Timp.
solo
mp
a 2
p
pizz.
arco
mf
31
Fl.
Ob.
Cl.
Fag.
Tr-be
I senza sord.
f
mf
360

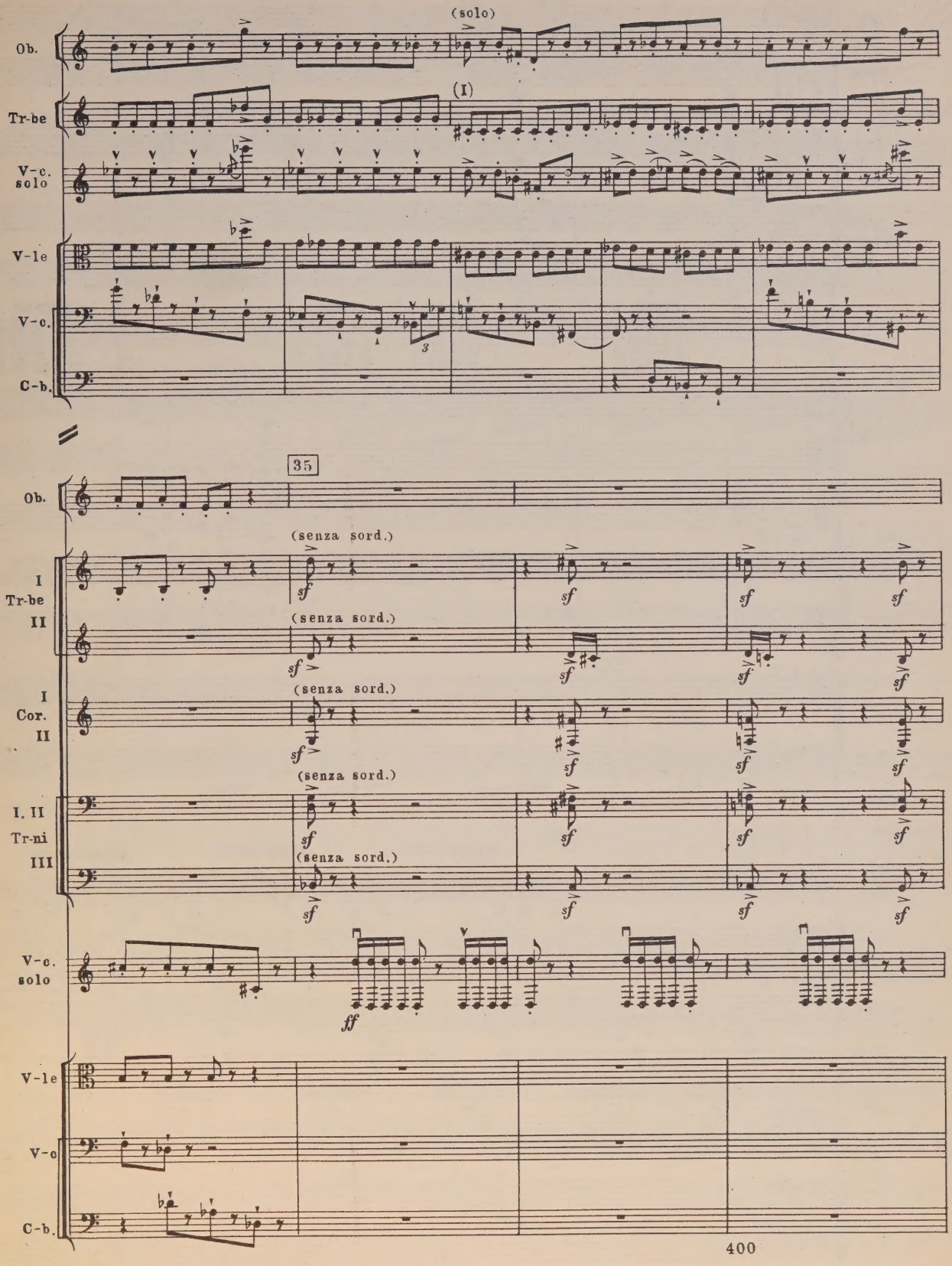

(a 2)
Ob.
Cl.
dim.
p
Fag.
dim. p
I
Tr-be
V
V-c. solo
V-le
dim. p
V-c.
dim. p
Cl.
32
Fag.
V-c. solo
V
V-le
V-c.
Cl.
Fag.
V-c. solo
V-le
V-c.

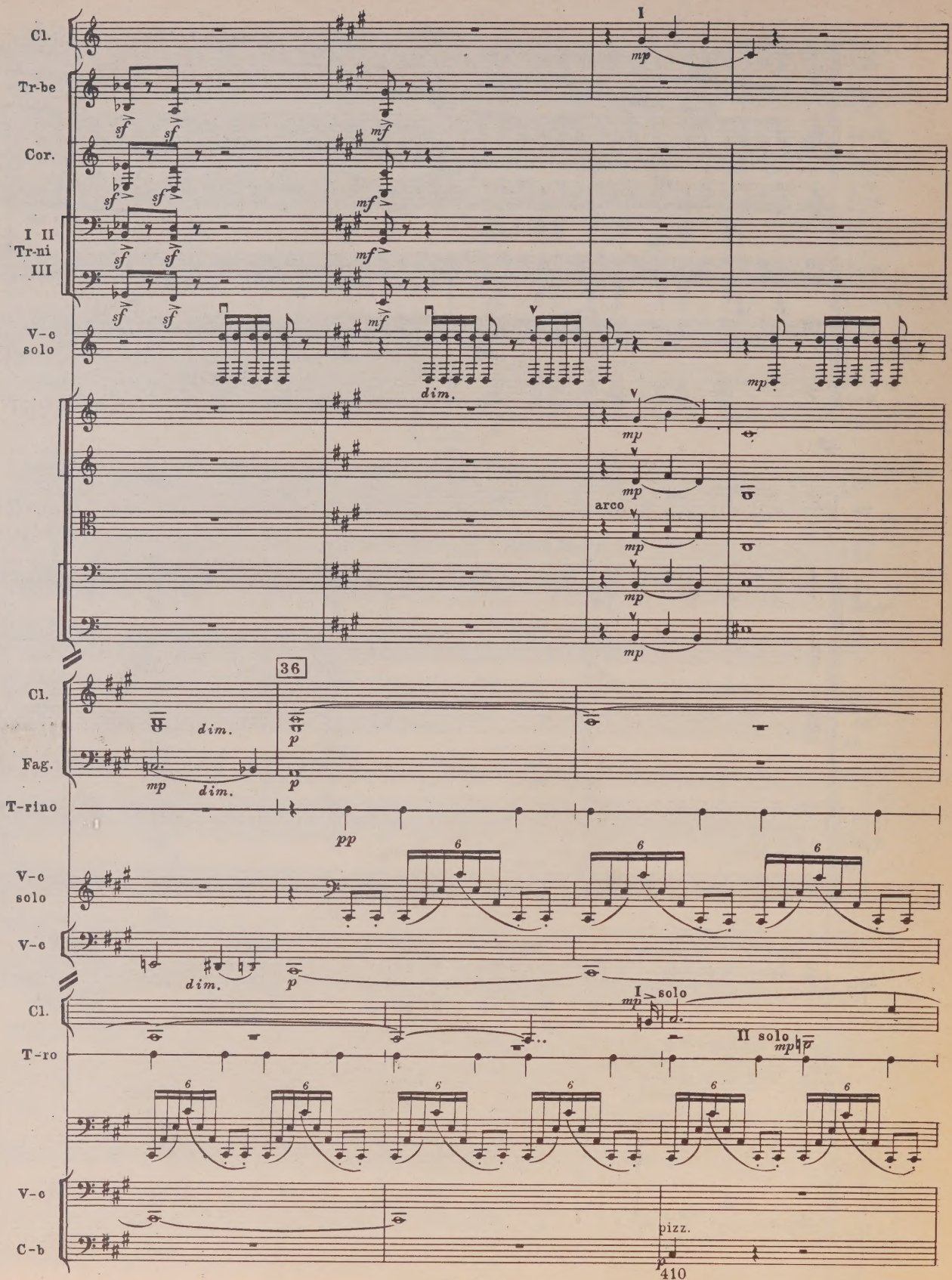


М. 27644· Г.


Cl.
Fag.
a 2
mp
V-c. solo
V-ni I
p
pizz.
mp
V-le
arco
V-c.
arco
mp
33
Ob.
f
Fag.
Cor.
f
f
I
Tr-ni e Tuba
T-ro
pp
f
V-c. solo
ff
arco
f
mf
f
arco
f

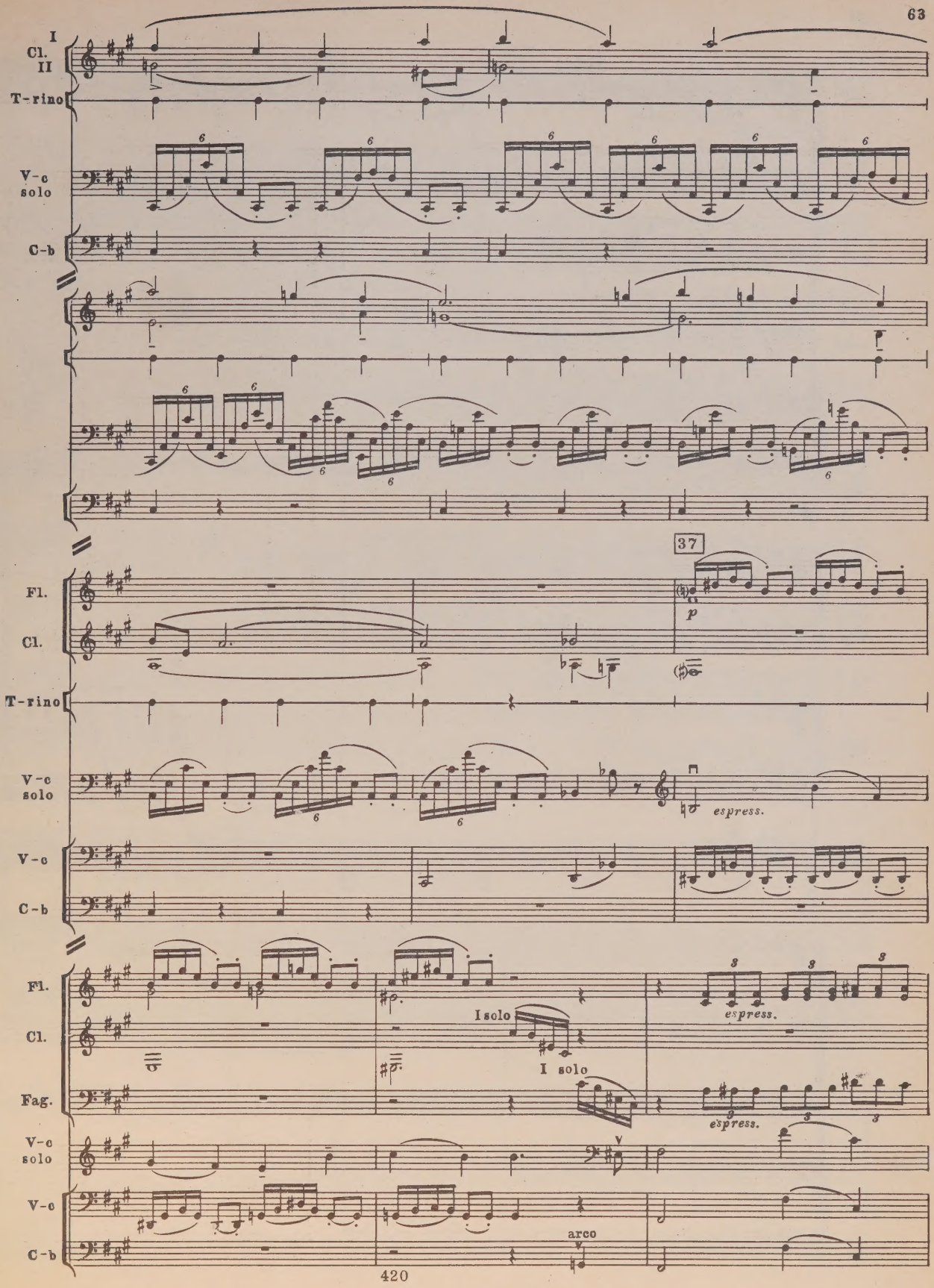

Fl.
Ob.
Fag.
a 2
Cor.
Tr-ni
e
Tuba
V-c.
solo
V-ni II
pizz.
arco
380
34
Fl.
Ob.
solo
Cl.
Tr-be
Cor. I
V-c.
solo
V-ni I
V-le
pizz.
V-c.
C-b.
pizz. (non div.)
arco
ord.
390


(solo)
Ob.
(I)
Tr-be
V-c.
solo
V-le
V-c.
C-b.
35
Ob.
(senza sord.)
I
Tr-be
II
sf
(senza sord.)
I
Cor.
II
(senza sord.)
I, II
Tr-ni
III
(senza sord.)
V-c.
solo
ff
V-le
V-c
C-b.
400


Cl.
Tr-be
Cor.
I II Tr-ni III
V-c solo
I
mp
sf
mf
dim.
arco
36
Fag.
T-rino
pp
V-c
C-b
I solo
II solo
pizz.

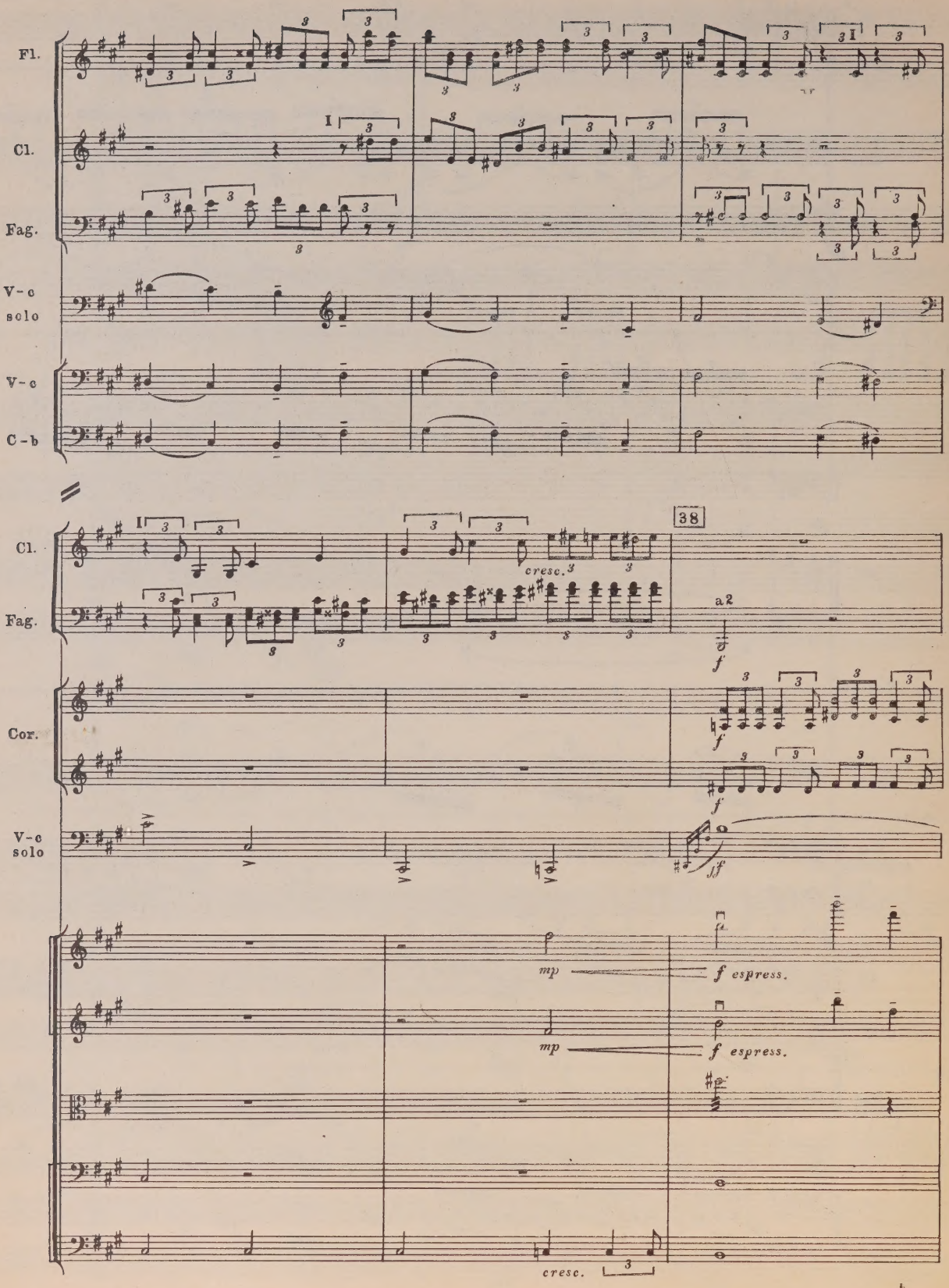


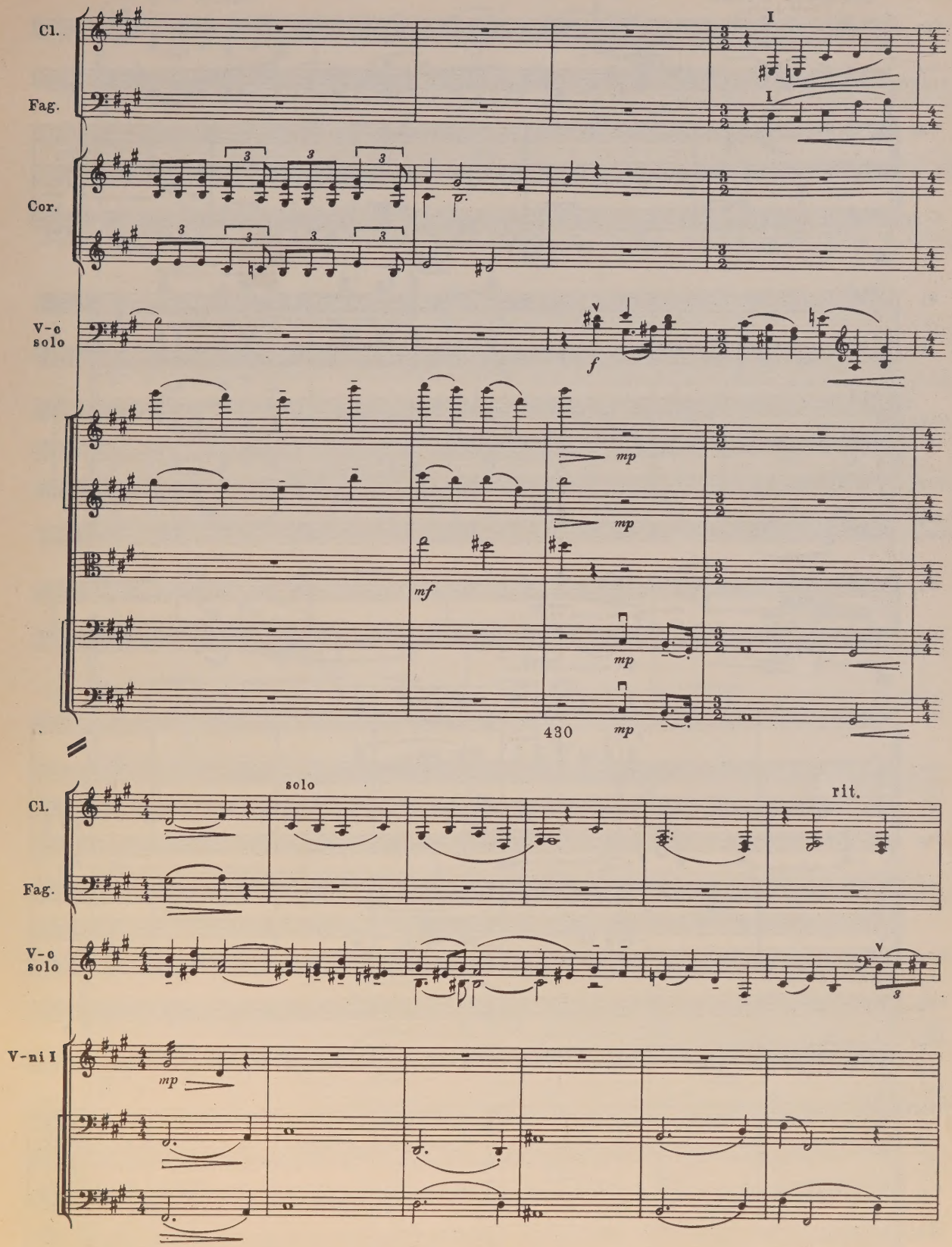
М. 27644 Г.

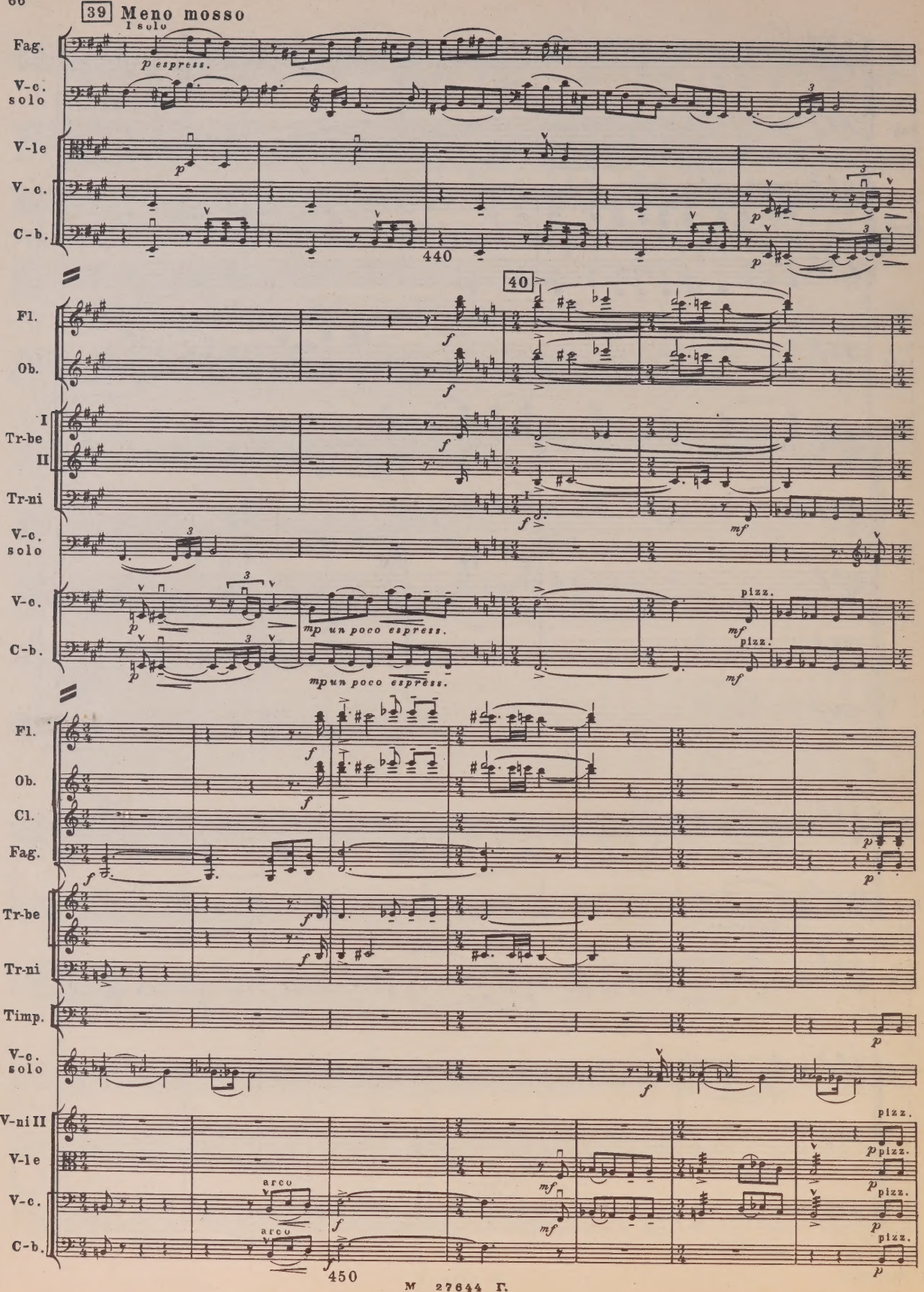

I
Cl.
II
T-rino
V-c
solo
C-b
37
Fl.
Cl.
T-rino
V-c
solo
p
espress.
V-c
C-b
Fl.
Cl.
Fag.
V-c
solo
V-c
C-b
I solo
I solo
espress.
espress.
arco



М 27644 Г.


Fl.
Cl.
Fag.
V-c
solo
V-c
C-b
38
a2
cresc.
Cor.
mp
f espress.
cresc.


Cl.
Fag.
Cor.
V-c solo
I
I
f
mp
mp
mf
mp
mp
430
Cl.
Fag.
V-c solo
V-ni I
solo
rit.
mp


39 Meno mosso
I solo
Fag.
V-c. solo
V-le
V-c.
C-b.
p espress.
440
40
Fl.
Ob.
I
Tr-be
II
Tr-ni
V-c. solo
V-c.
C-b.
mp un poco espress.
pizz.
Cl.
Timp.
V-ni II
arco
450

41 Piu mosso

I solo

Cl.

Fag.

Timp.

V-c. solo

(I)

T-ro

arco

arco div.

pizz. unis.



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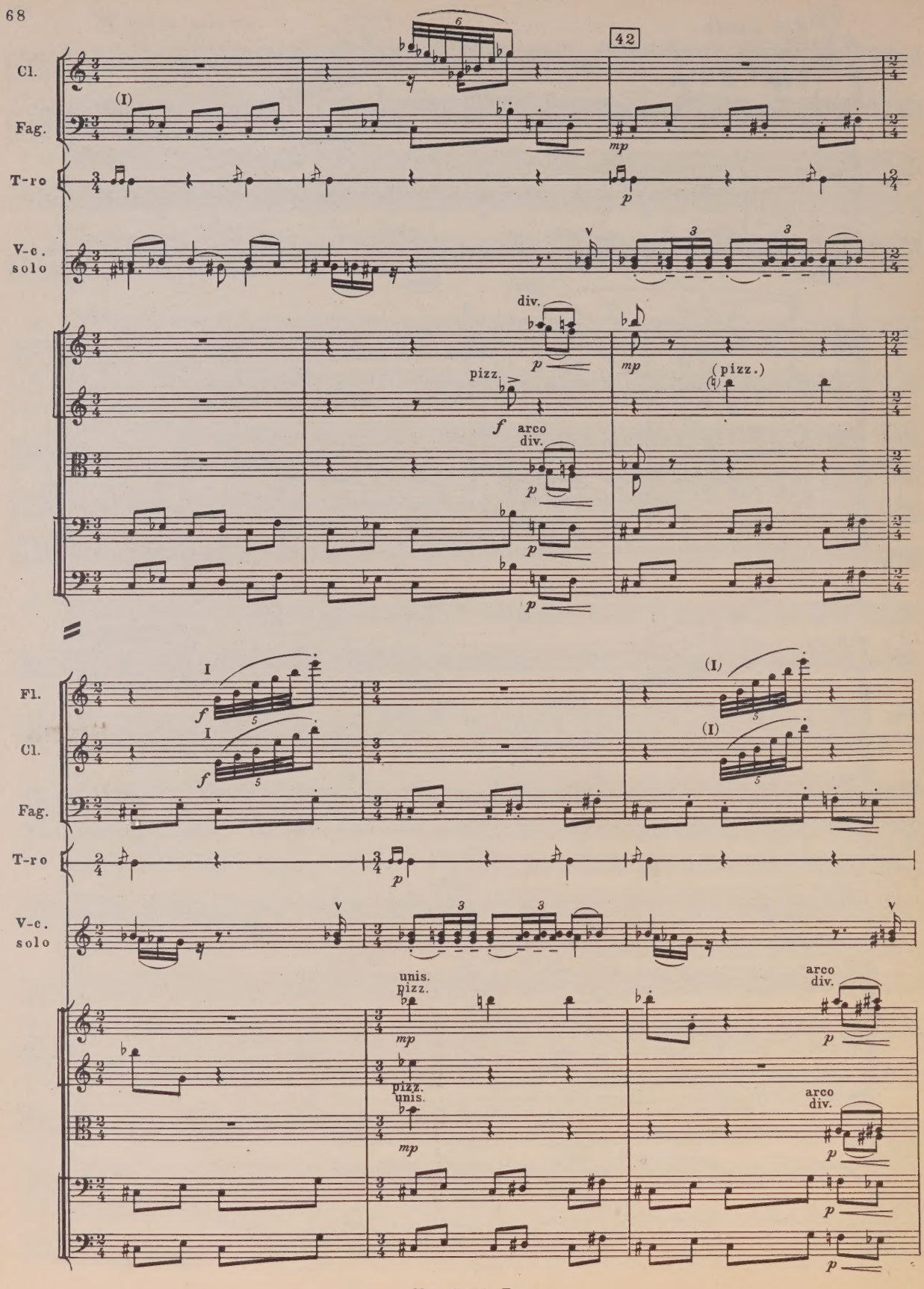
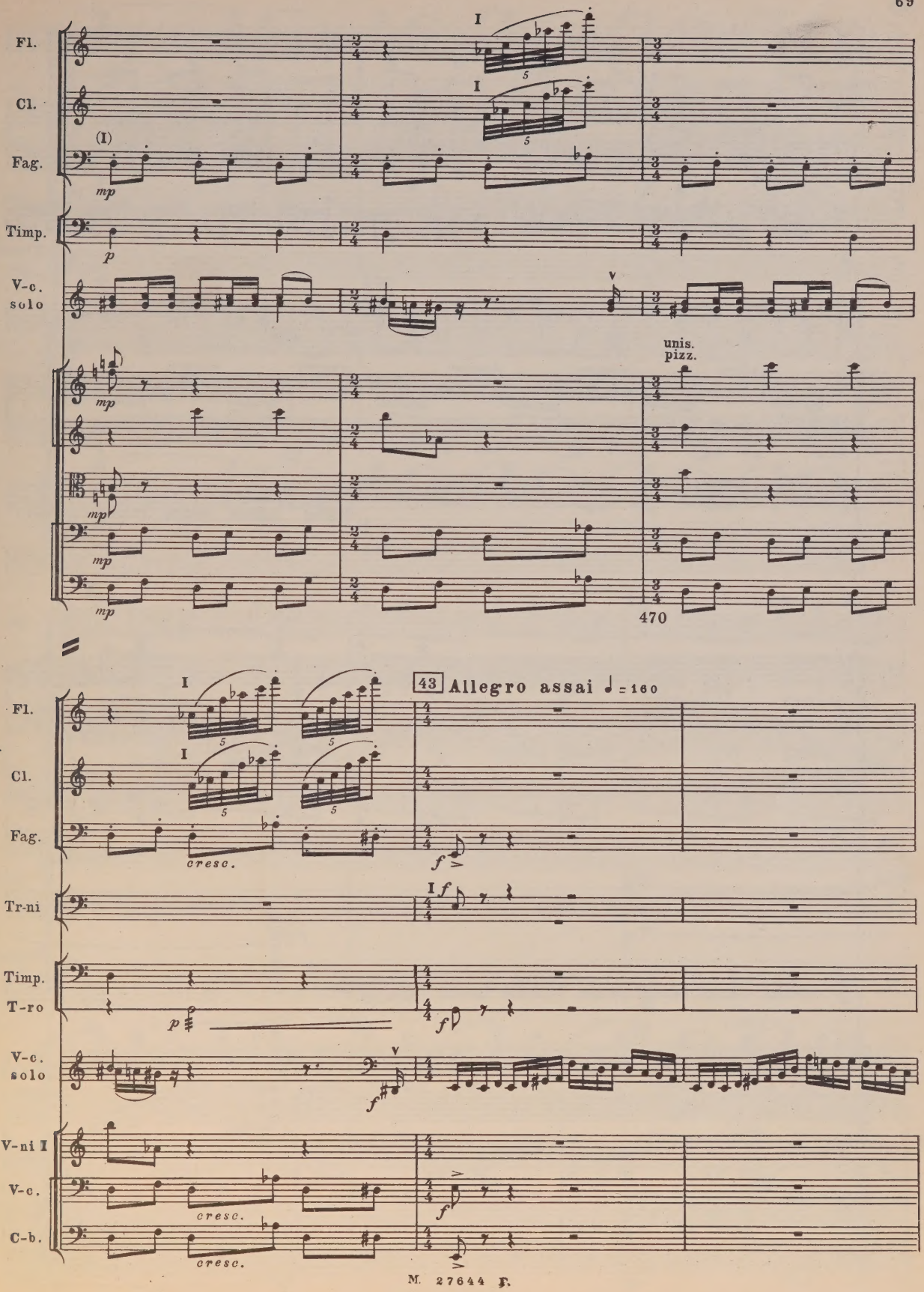
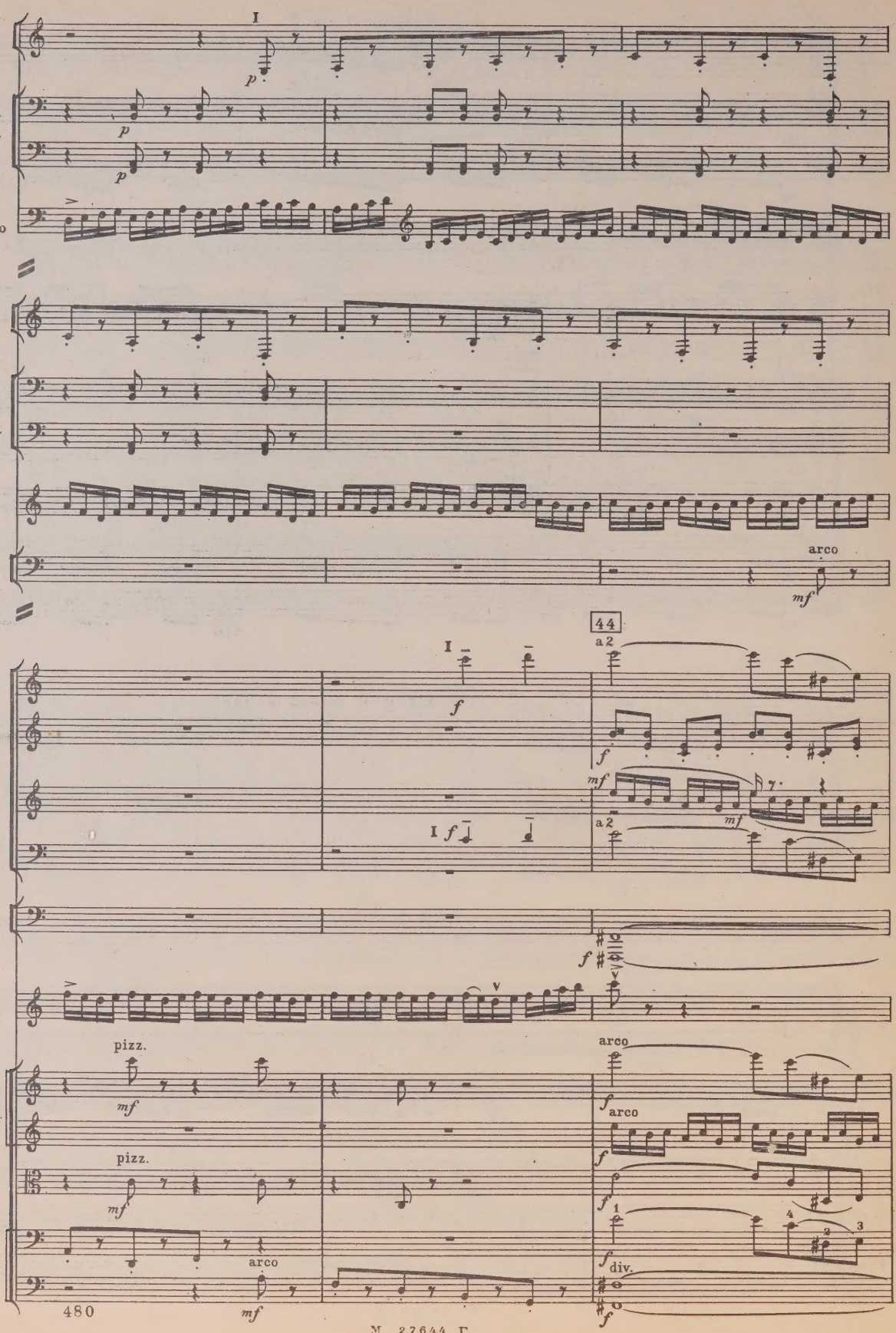
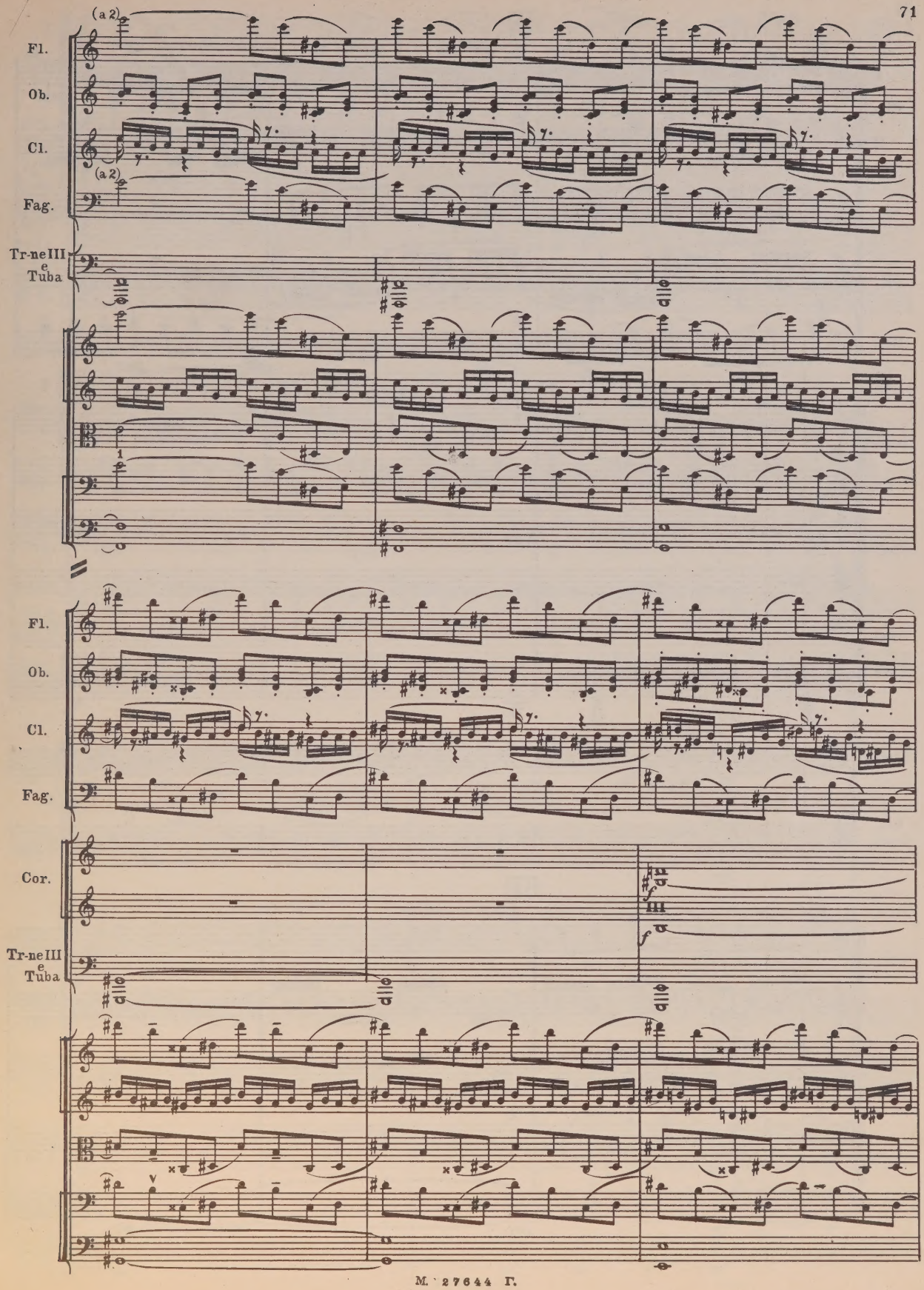

42
Cl.
Fag.
T-ro
V-c.
solo
(I)
mp
p
div.
pizz.
f
arco
div.
(pizz.)
Fl.
I
(I)
unis.
pizz.
pizz.
unis.
arco
div.

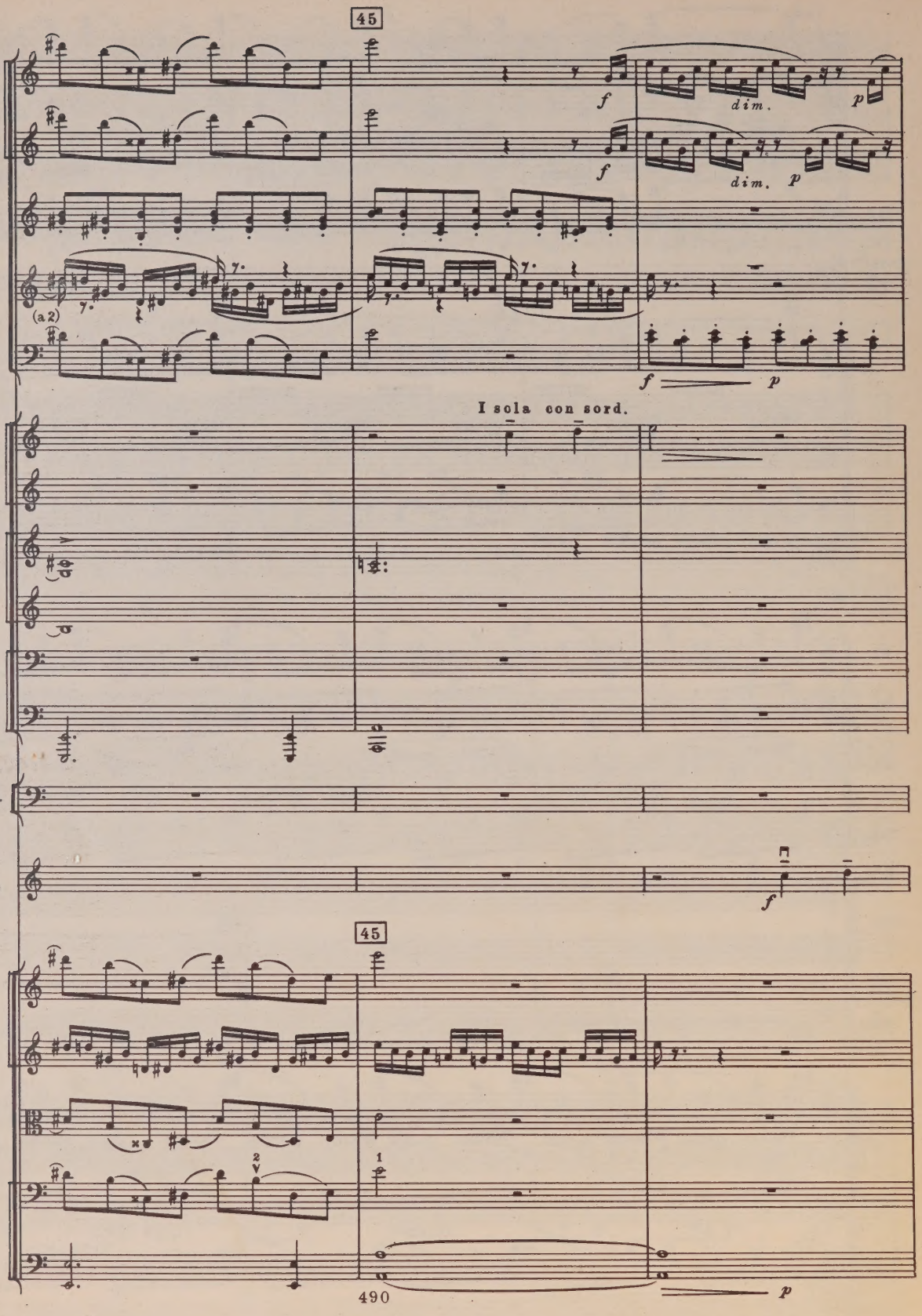

Fl.
Cl.
Fag.
Timp.
V-c. solo
unis.
pizz.
470
43 Allegro assai ♩ = 160
Tr-ni
T-ro
V-ni I
V-c.
C-b.
cresc.


Cl.
Tr-ni e Tuba
V-c. solo
V-c.
arco
44
a 2
Fl.
Ob.
Cl.
Fag.
Tr-ni e Tuba
V-c. solo
pizz.
arco
div.



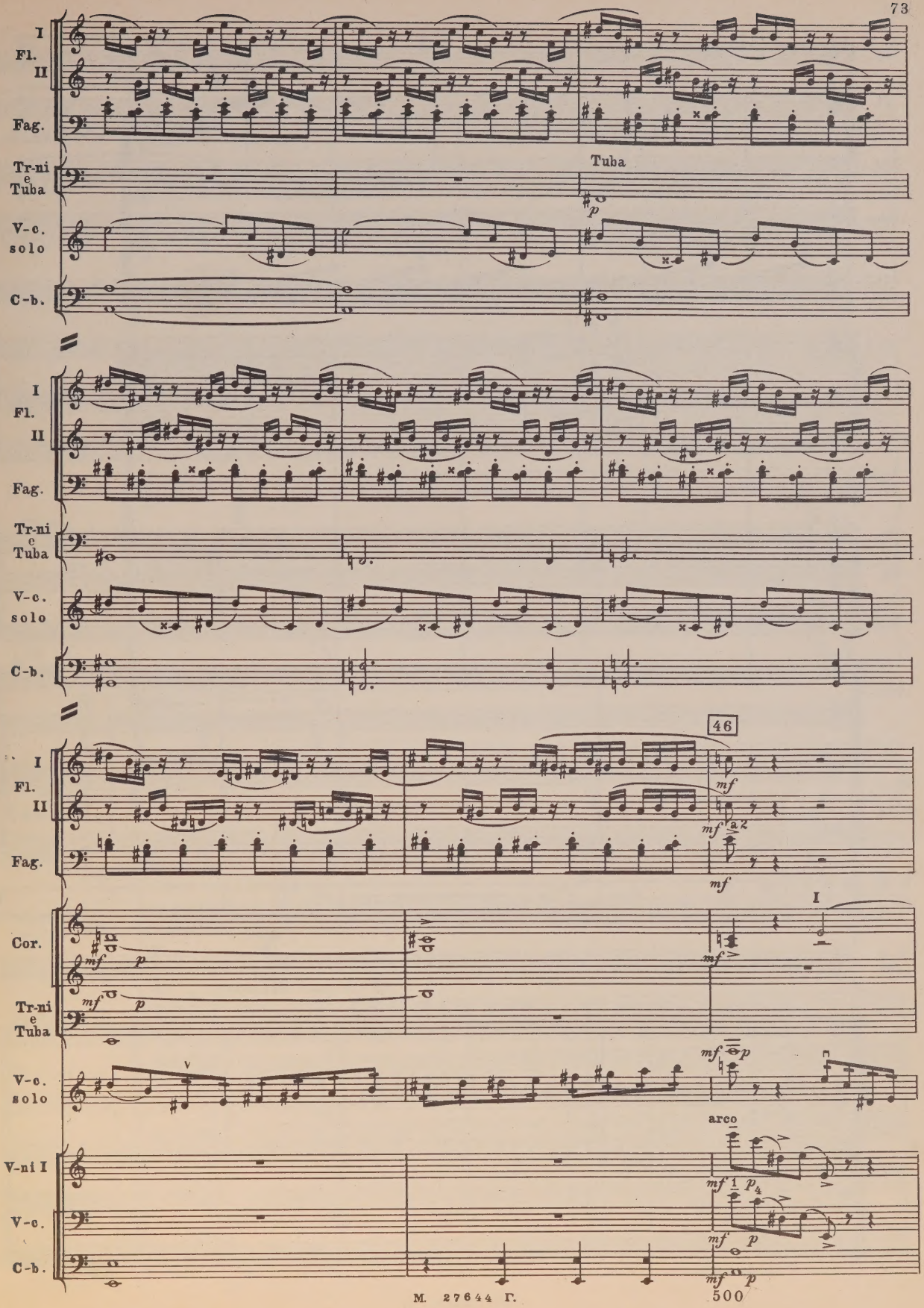
М 27644 Г.

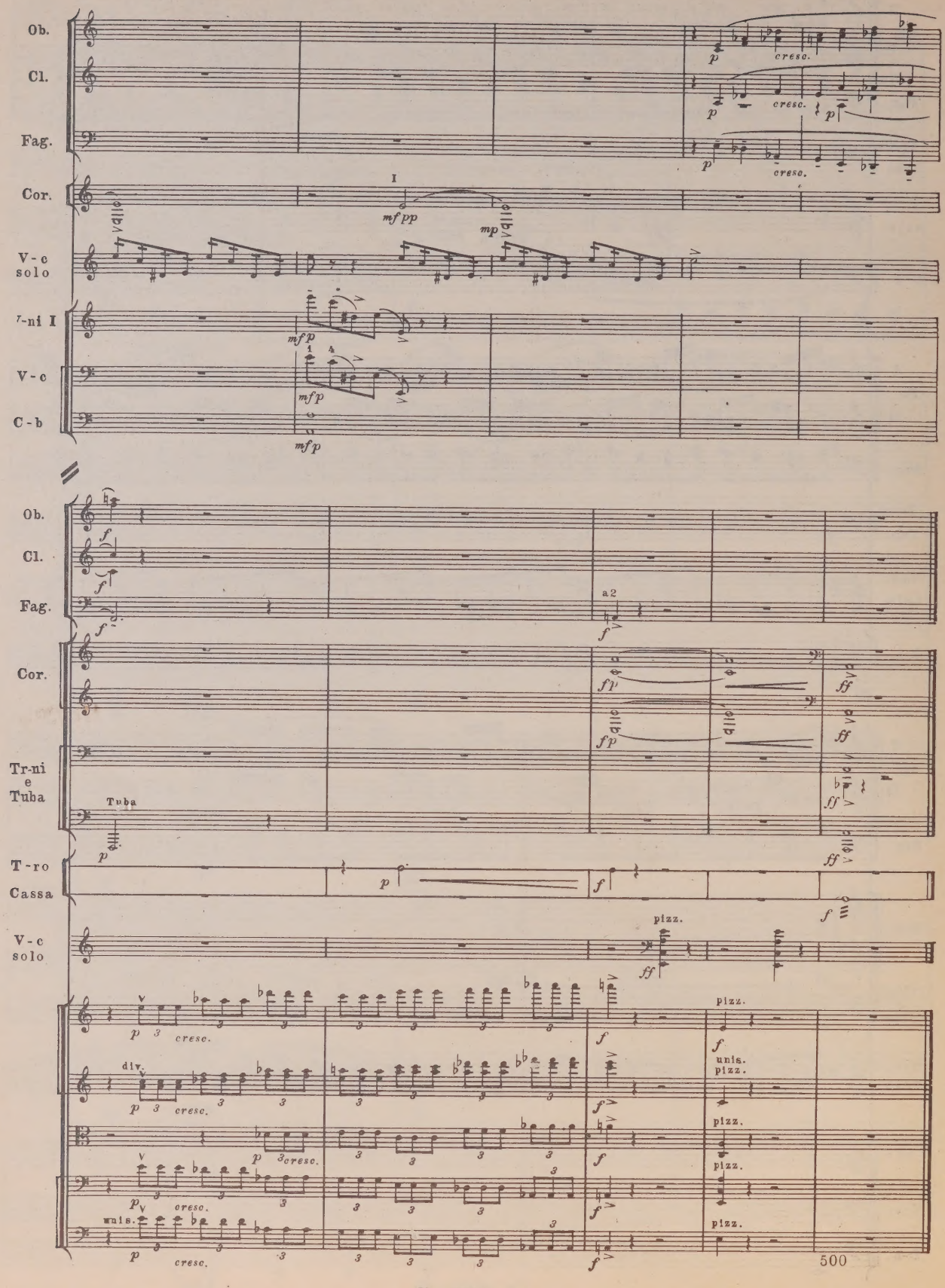

(a 2)
Fl.
Ob.
Cl.
(a 2)
Fag.
Tr-ne III
e
Tuba
Fl.
Ob.
Cl.
Fag.
Cor.
Tr-ne III
e
Tuba


45
I
Fl.
II
Ob.
Cl.
(a 2)
Fag.
f
dim.
p
I sola con sord.
Tr-be
Cor.
Tr-ni
e
Tuba
Timp.
V-c.
solo
45
2
1

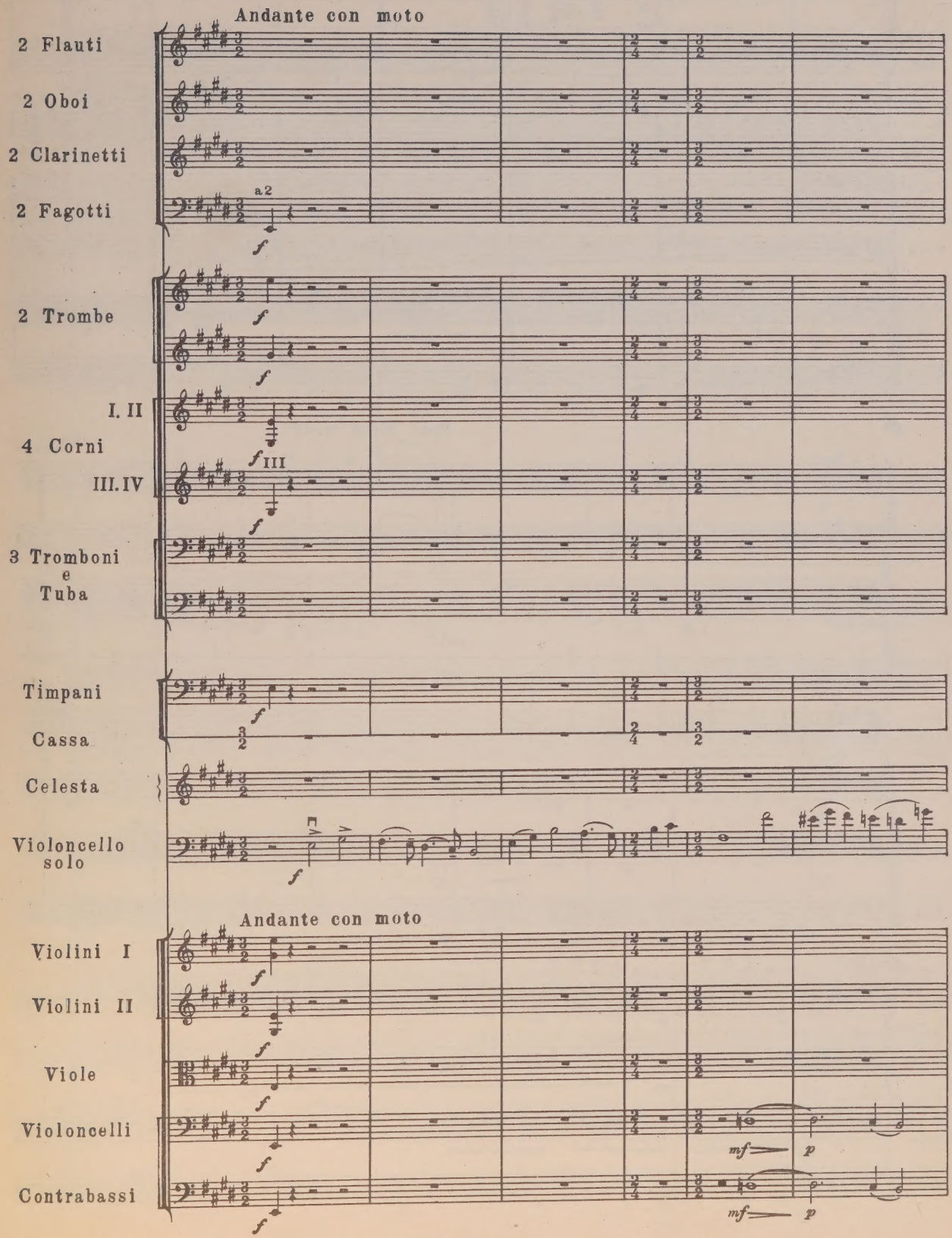


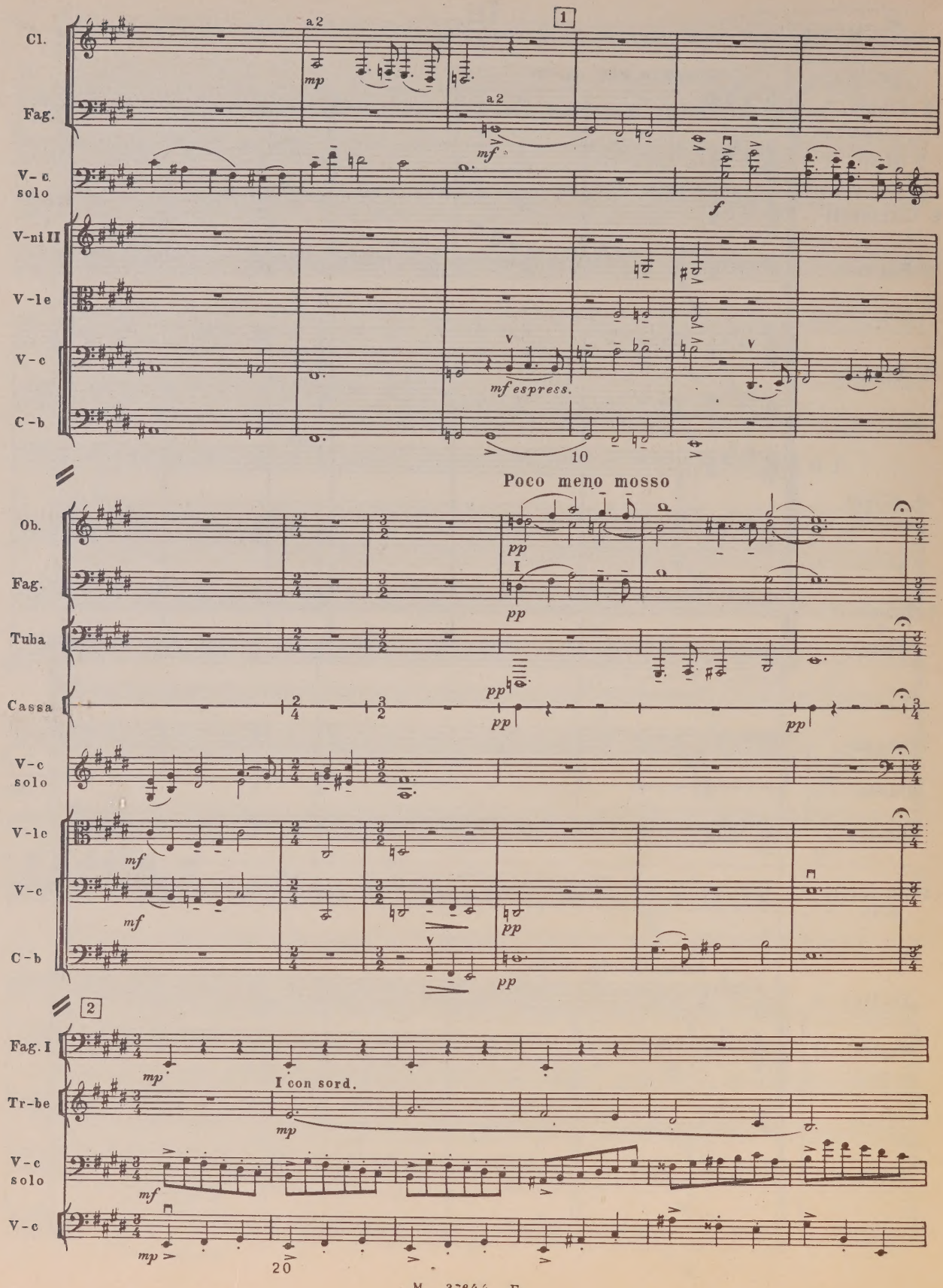
М. 27644 Г.

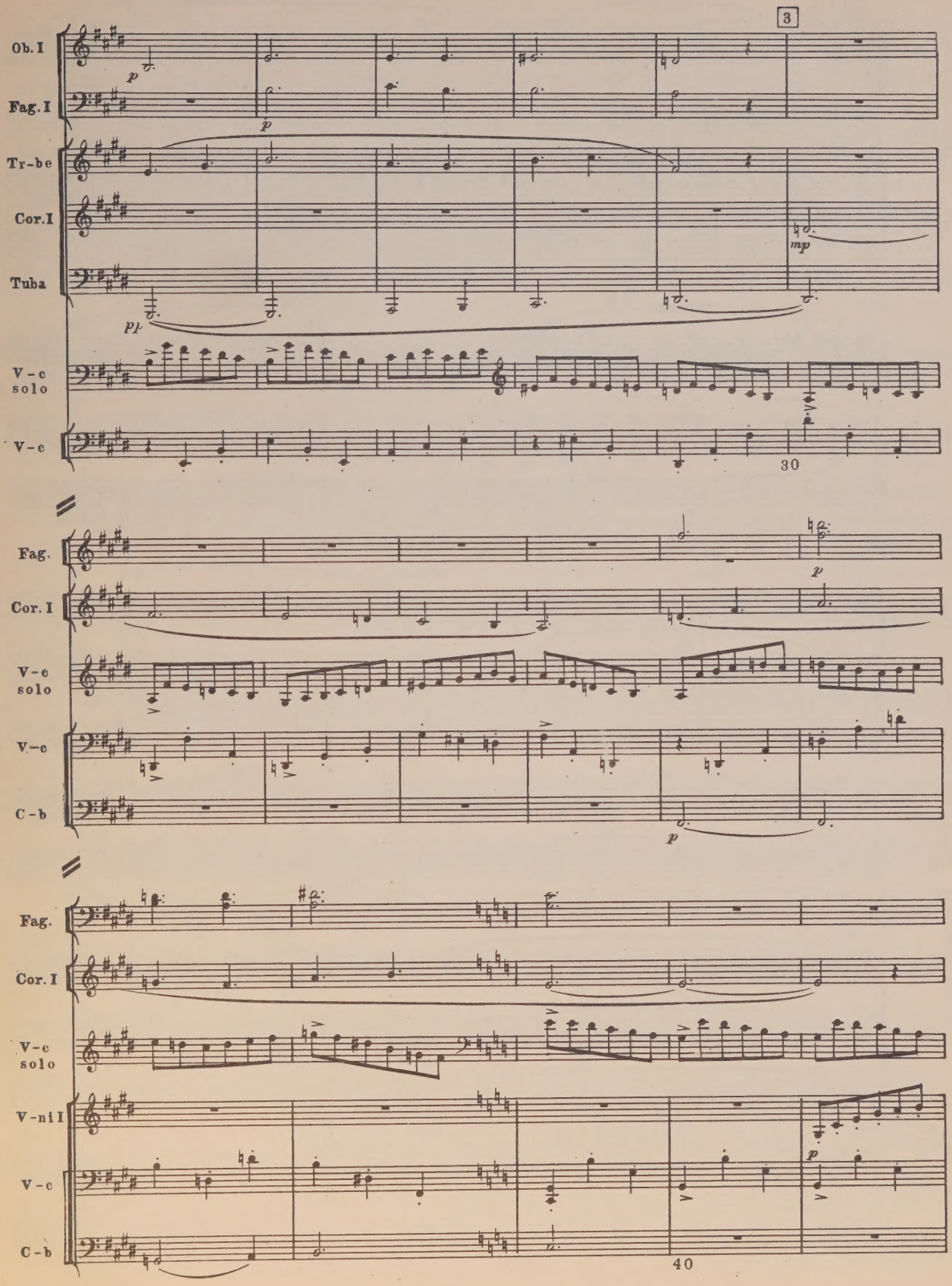

I
Fl.
II
Fag.
Tr-ni
e
Tuba
Tuba
p
V-c.
solo
C-b.
46
mf
a 2
Cor.
I
arco
V-ni I
V-c.
C-b.

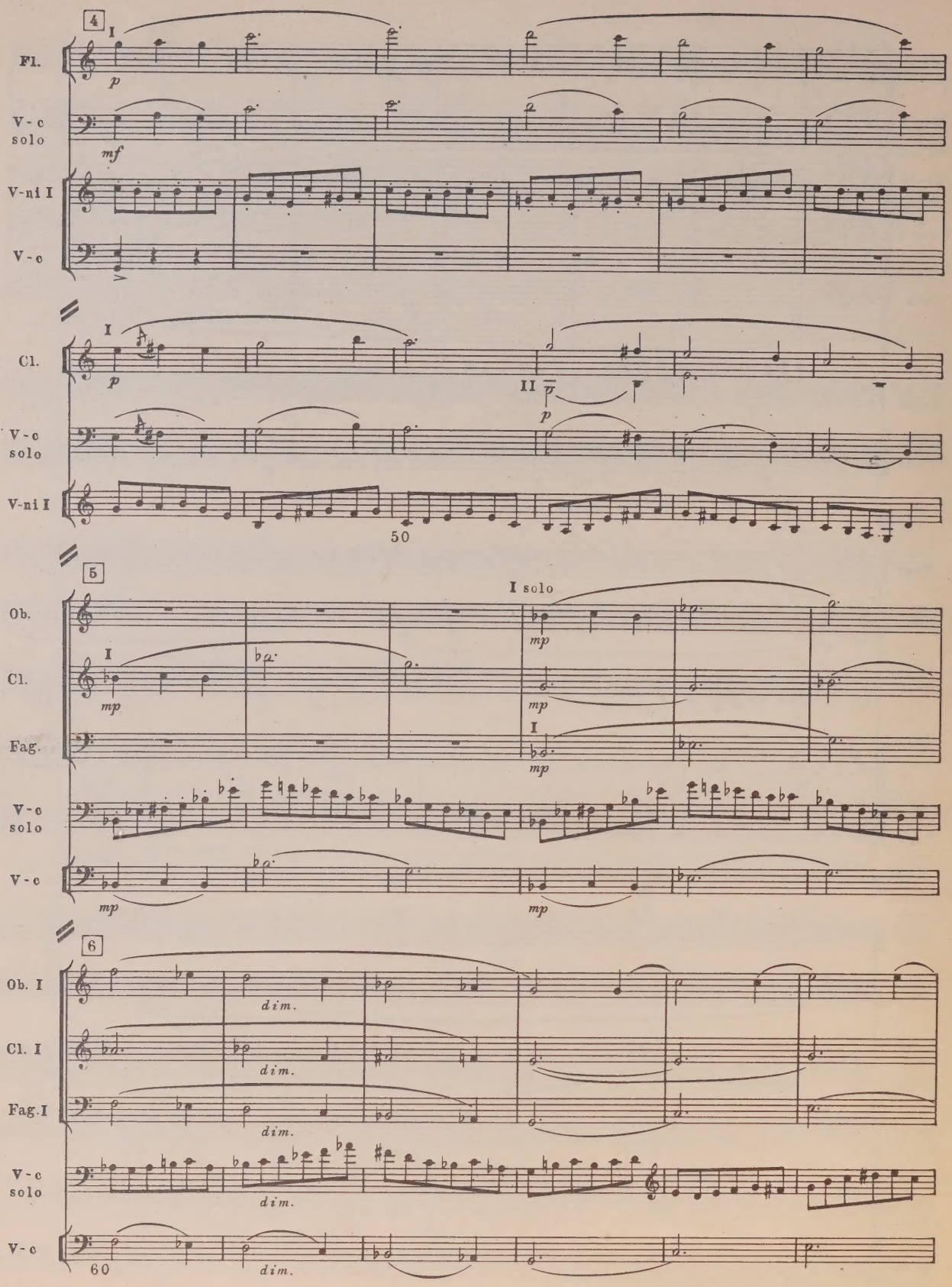

Ob.
Cl.
Fag.
Cor.
V-c solo
T-ni I
V-c
C-b
cresc.
I
mf pp
mp
mf p
Ob.
Cl.
Fag.
Cor.
Tr-ni e Tuba
T-ro Cassa
V-c solo
a2
Tuba
fp
ff
pizz.
div.
unis.
unis. pizz.
cresc.

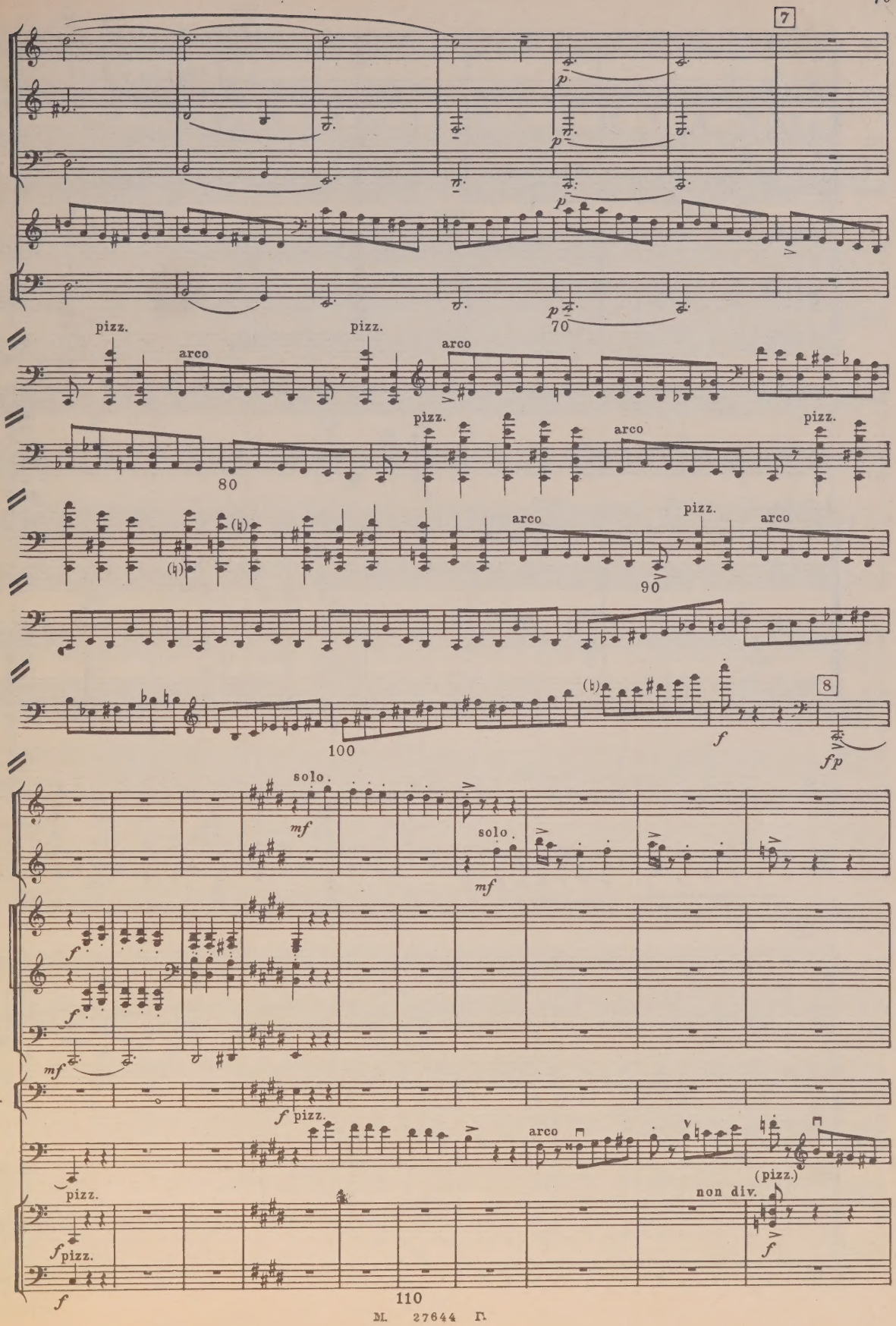
# III

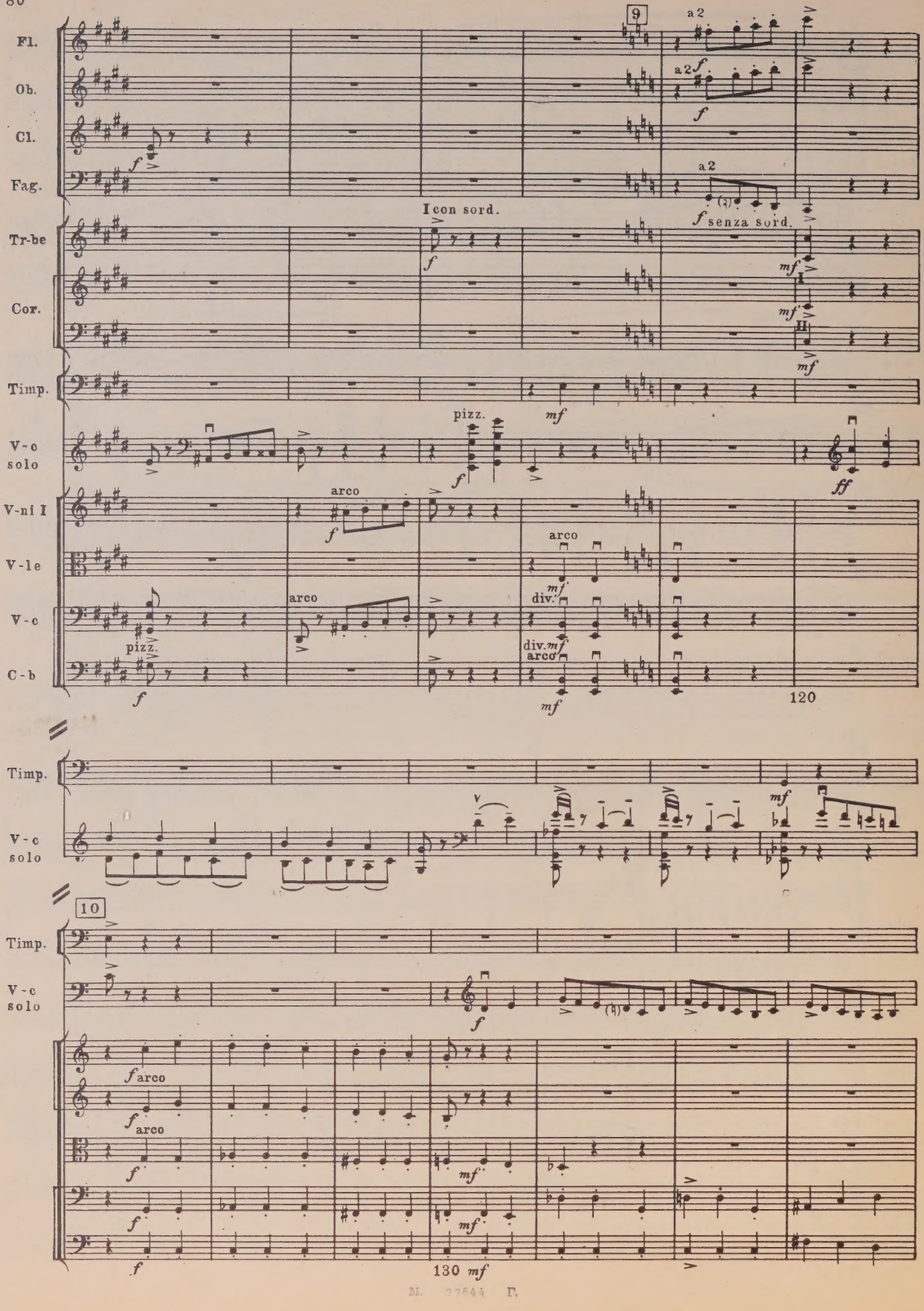

Andante con moto
2 Flauti
2 Oboi
2 Clarinetti
2 Fagotti
a2
2 Trombe
I. II
4 Corni
III. IV
III
3 Tromboni
e
Tuba
Timpani
Cassa
Celesta
Violoncello
solo
Andante con moto
Violini I
Violini II
Viole
Violoncelli
Contrabassi
mf
p
mf
p

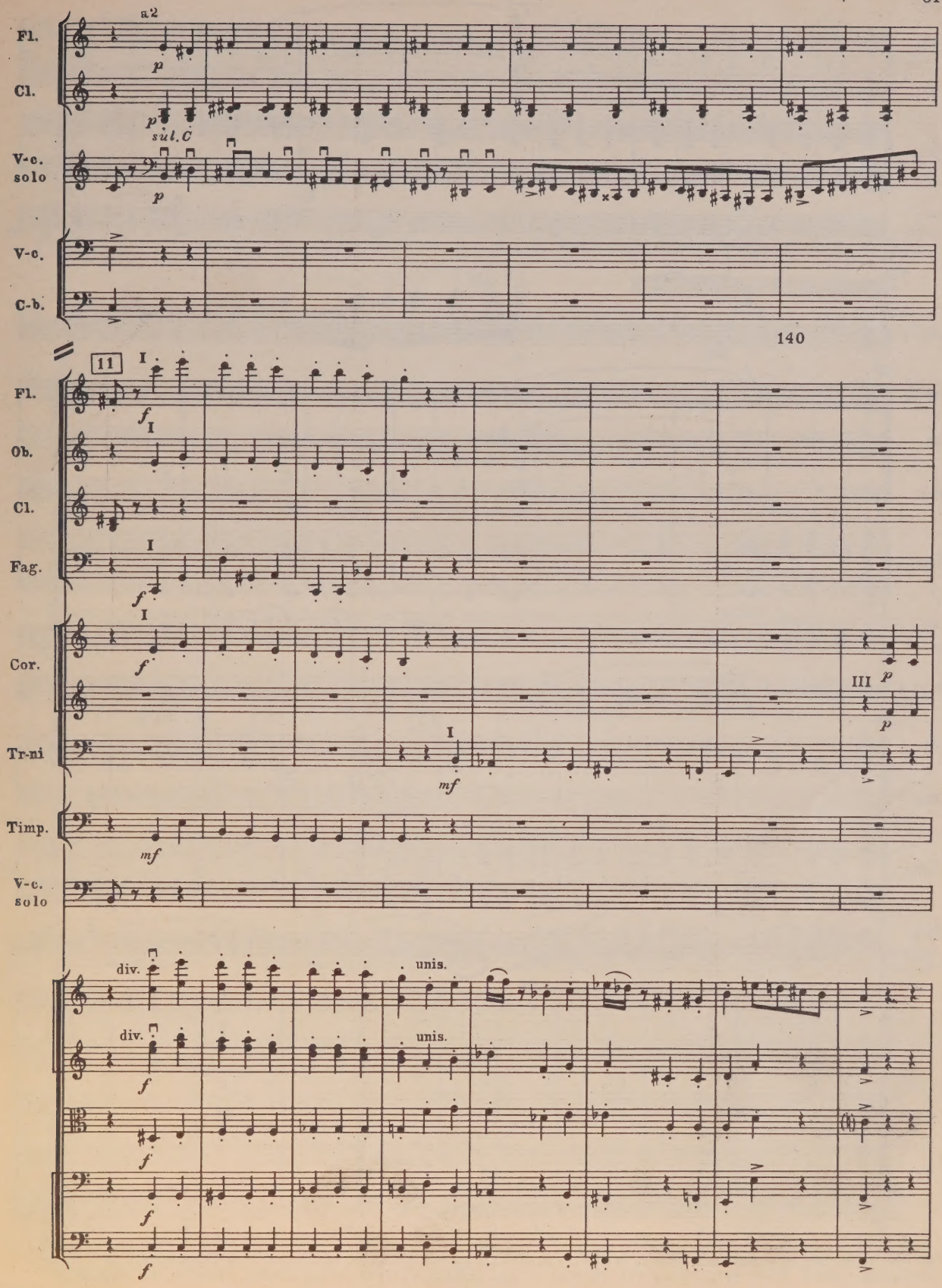

Cl.
Fag.
V-c solo
V-ni II
V-le
V-c
C-b
a2
a2
1
mp
mf
f
mf espress.
10
Poco meno mosso
Ob.
Fag.
Tuba
Cassa
V-c solo
V-le
V-c
C-b
pp
mf
2
Fag. I
Tr-be
V-c solo
V-c
I con sord.
20

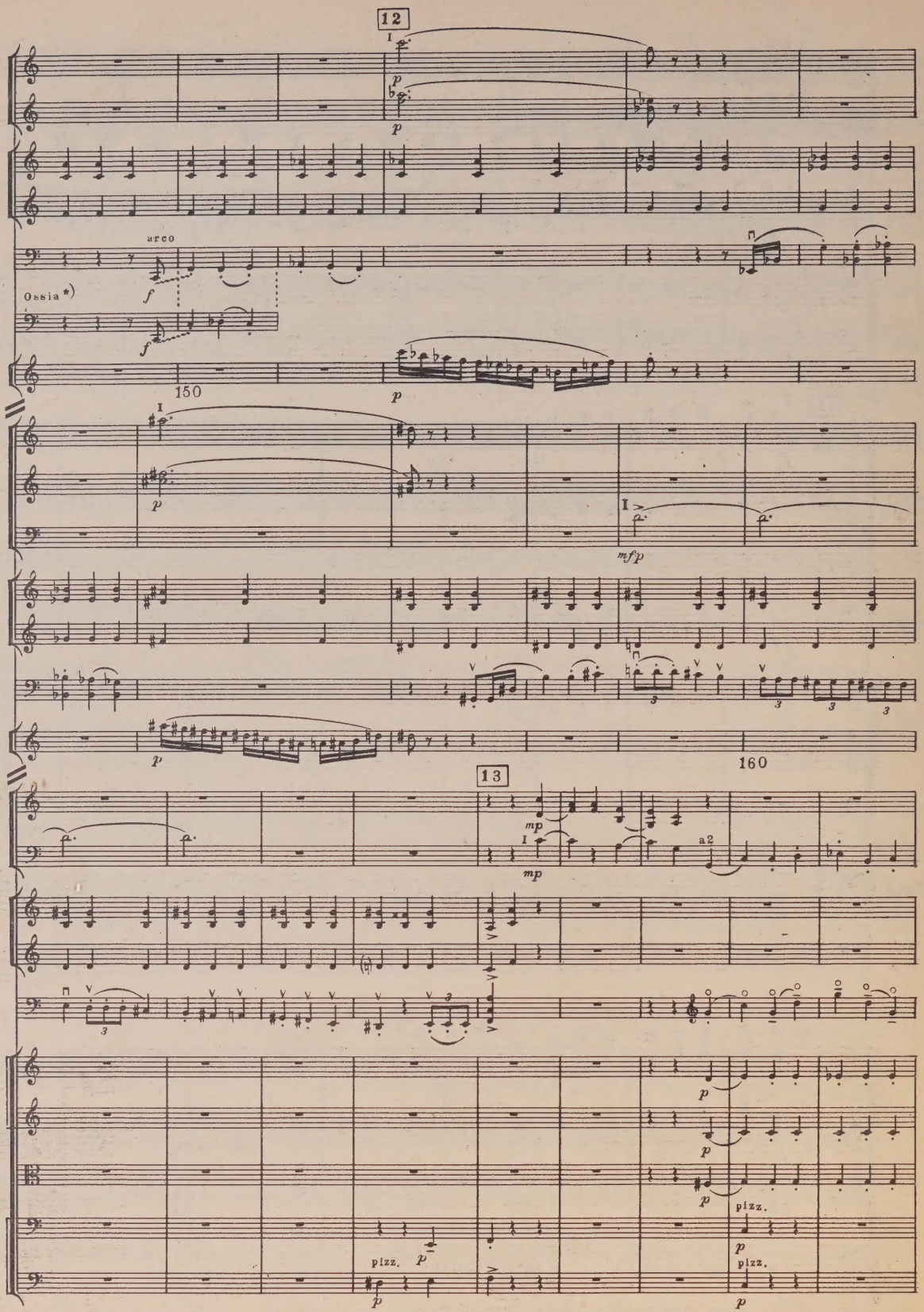

3
Ob. I
Fag. I
Tr-be
Cor. I
Tuba
V-c solo
V-c
30
Fag.
Cor. I
V-c solo
V-c
C-b
Fag.
Cor. I
V-c solo
V-n i I
V-c
C-b
40


4
I
Fl.
p
V-c solo
mf
V-ni I
V-c
Cl.
I
p
II
p
V-c solo
V-ni I
50
5
I solo
Ob.
Cl.
I
mp
Fag.
I
V-c solo
V-c
mp
6
Ob. I
Cl. I
Fag. I
dim.
V-c solo
V-c
60

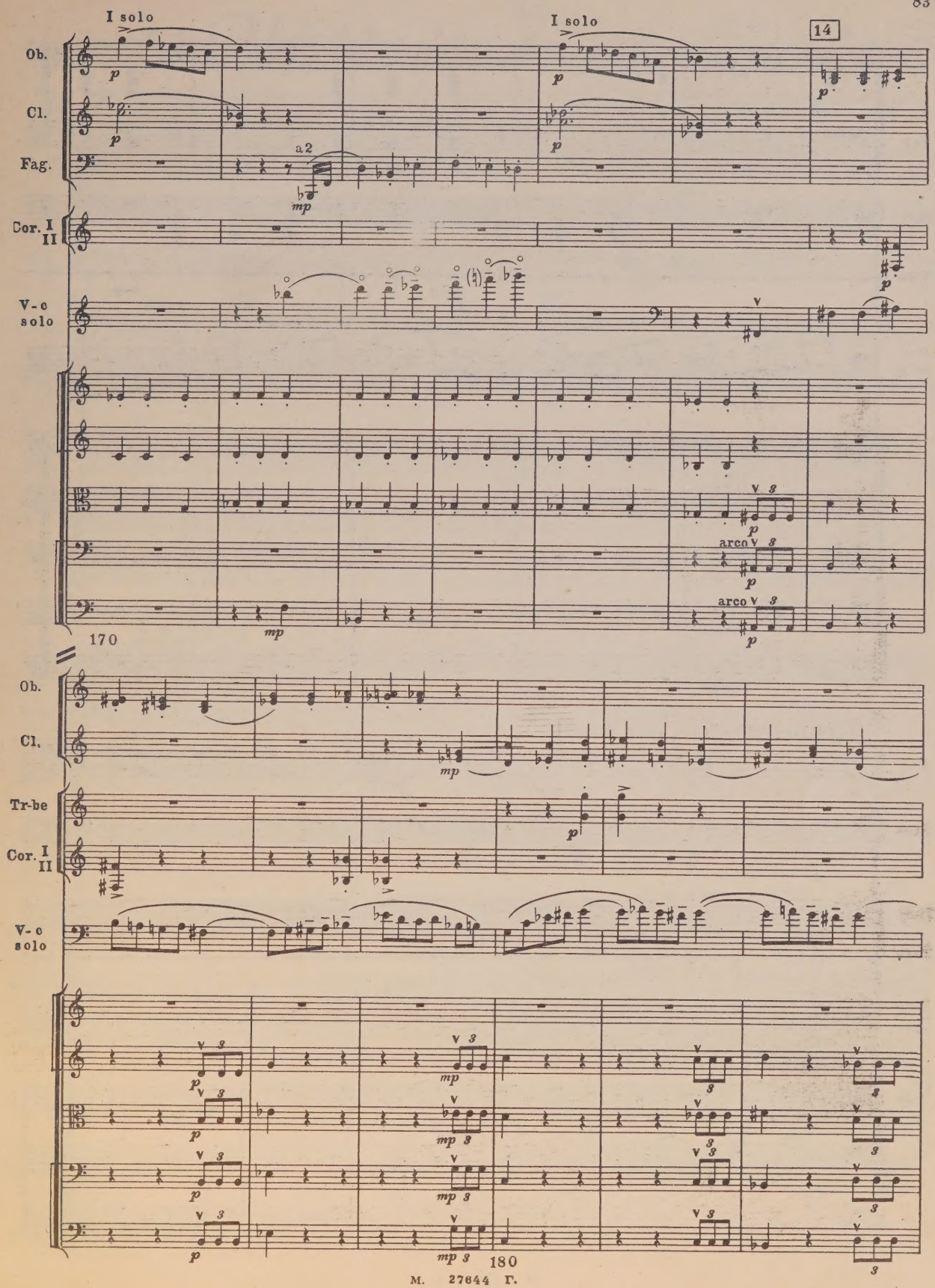

7
Ob. I
Cl. I
Fag. I
V-c solo
V-c
p
70
pizz.
arco
80
90
100
8
f
fp
Picc.
solo.
mf
Cor.
Tuba
Timp.
pizz.
(pizz.)
non div.
C-b
110

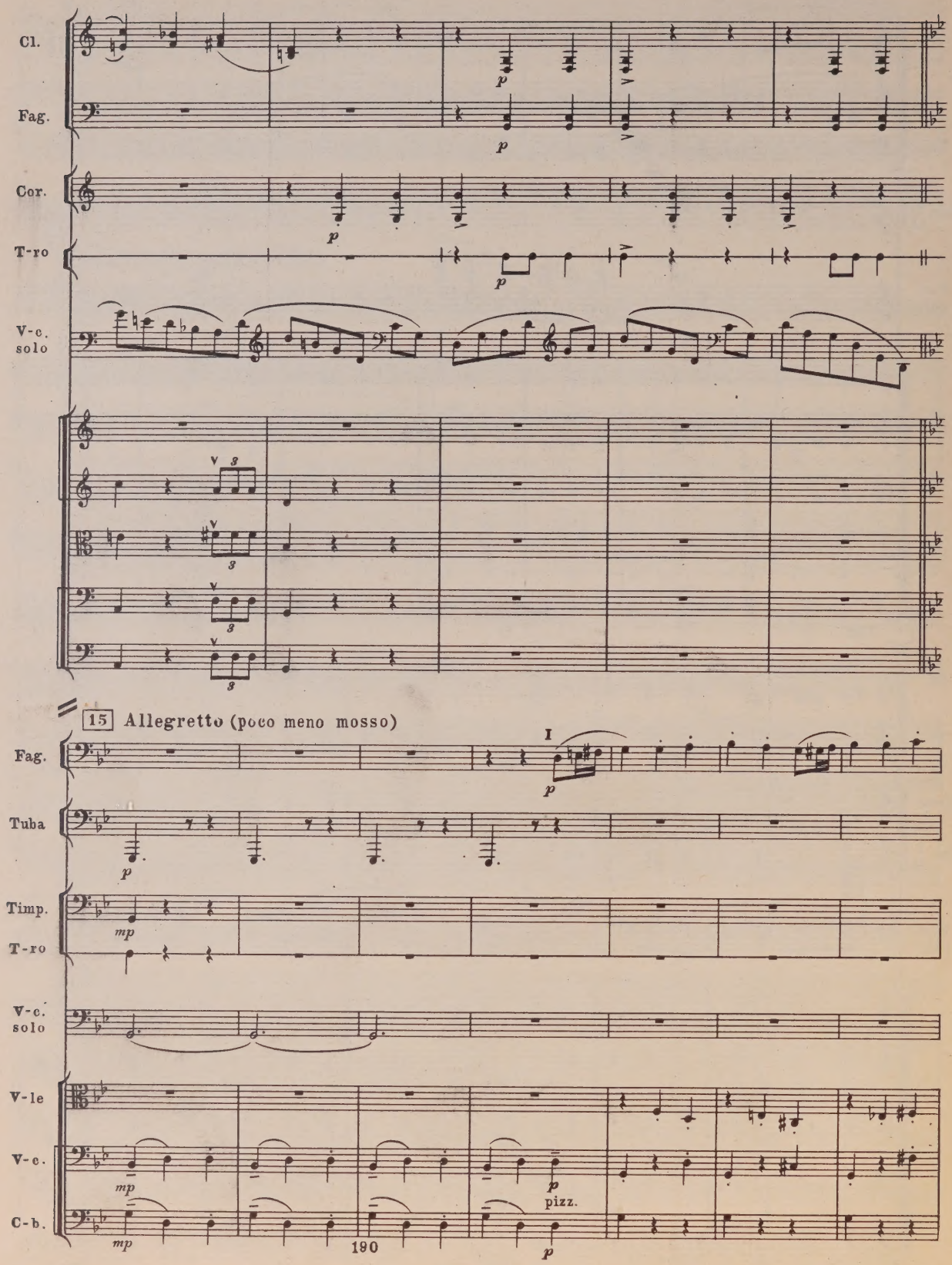

9
Fl.
Ob.
Cl.
Fag.
Tr-be
Cor.
Timp.
V-c solo
V-ni I
V-le
V-c
C-b
a2
I con sord.
senza sord.
pizz.
arco
div.
120
10
130


a2
Fl.
Cl.
V-c. solo
V-c.
C-b.
sul C
140
11
Fl.
Ob.
Cl.
Fag.
Cor.
Tr-ni
Timp.
V-c. solo
div.
unis.




*) Ossia играется при исполнении варианта среднего эпизода финала, данного в приложении.
*) Ossia is played when performing the variant of the middle episode of the finale, given in the Appendix.


I solo
I solo
14
Ob.
Cl.
Fag.
a2
Cor. I II
V-c solo
arco
arco
170
Ob.
Cl.
Tr-be
Cor. I II
V-c solo
180


Cl.
Fag.
Cor.
T-ro
V-c. solo
15 Allegretto (poco meno mosso)
Fag.
Tuba
Timp.
T-ro
V-c. solo
V-le
V-c.
C-b.
pizz.



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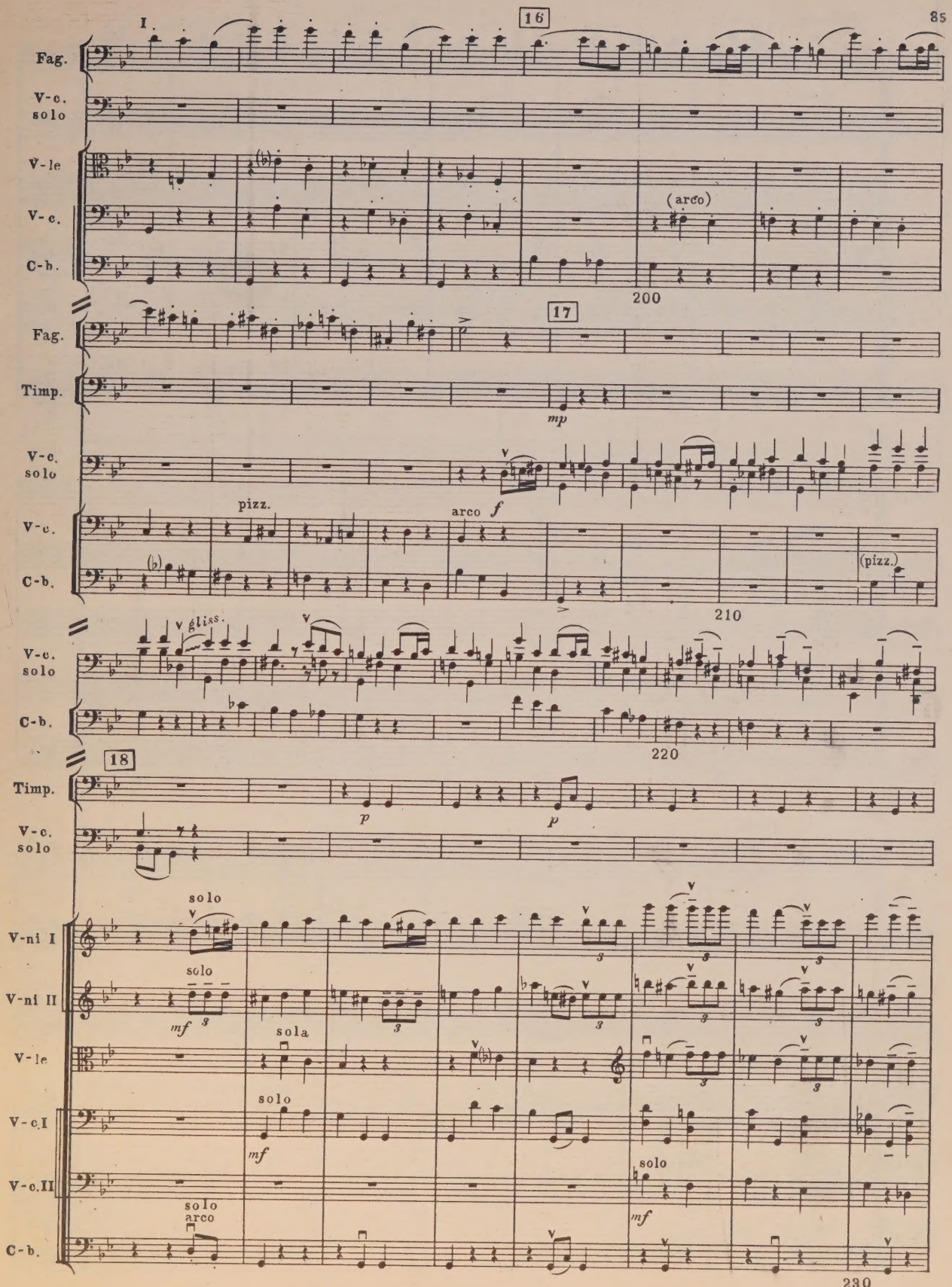
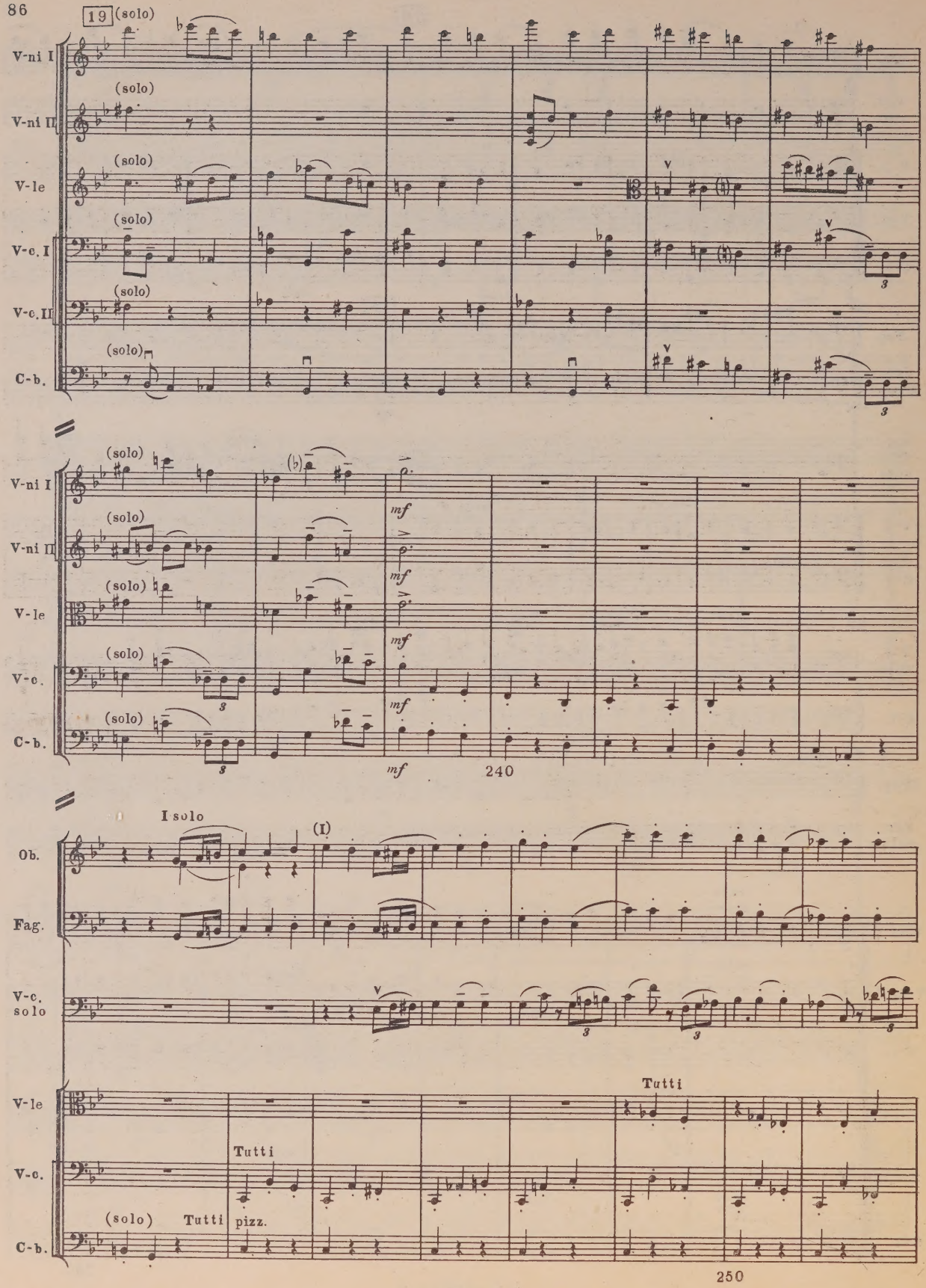
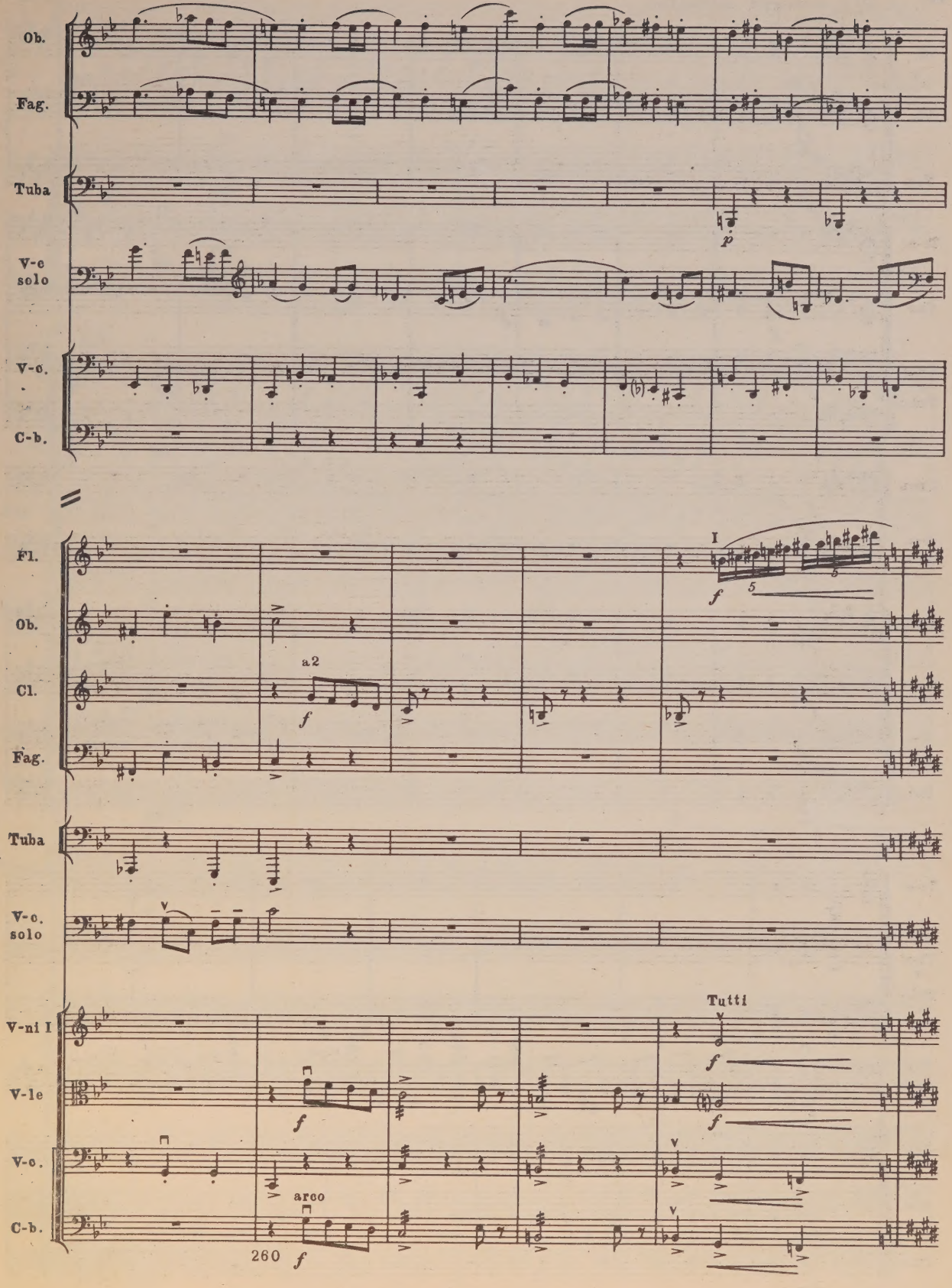
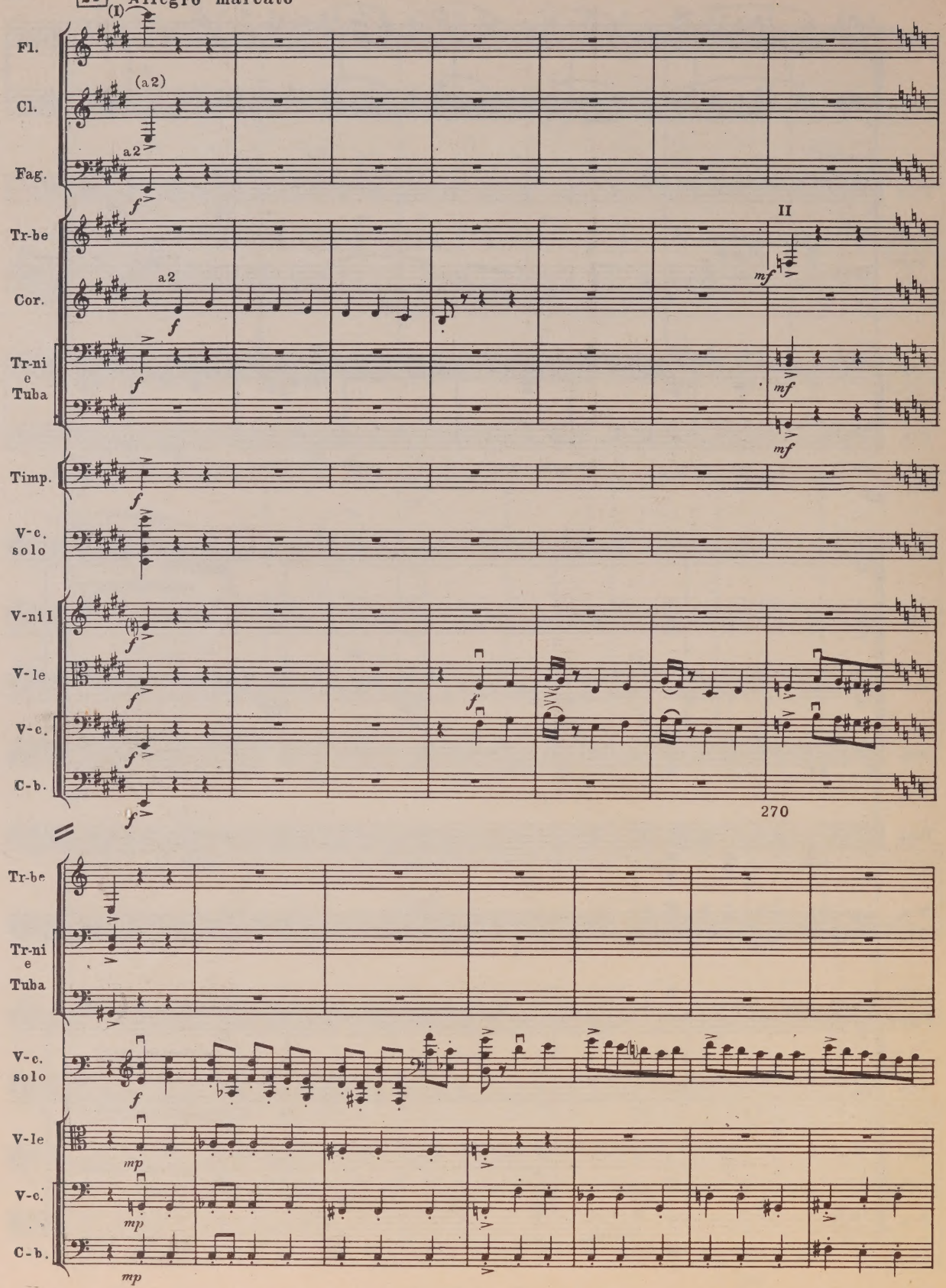
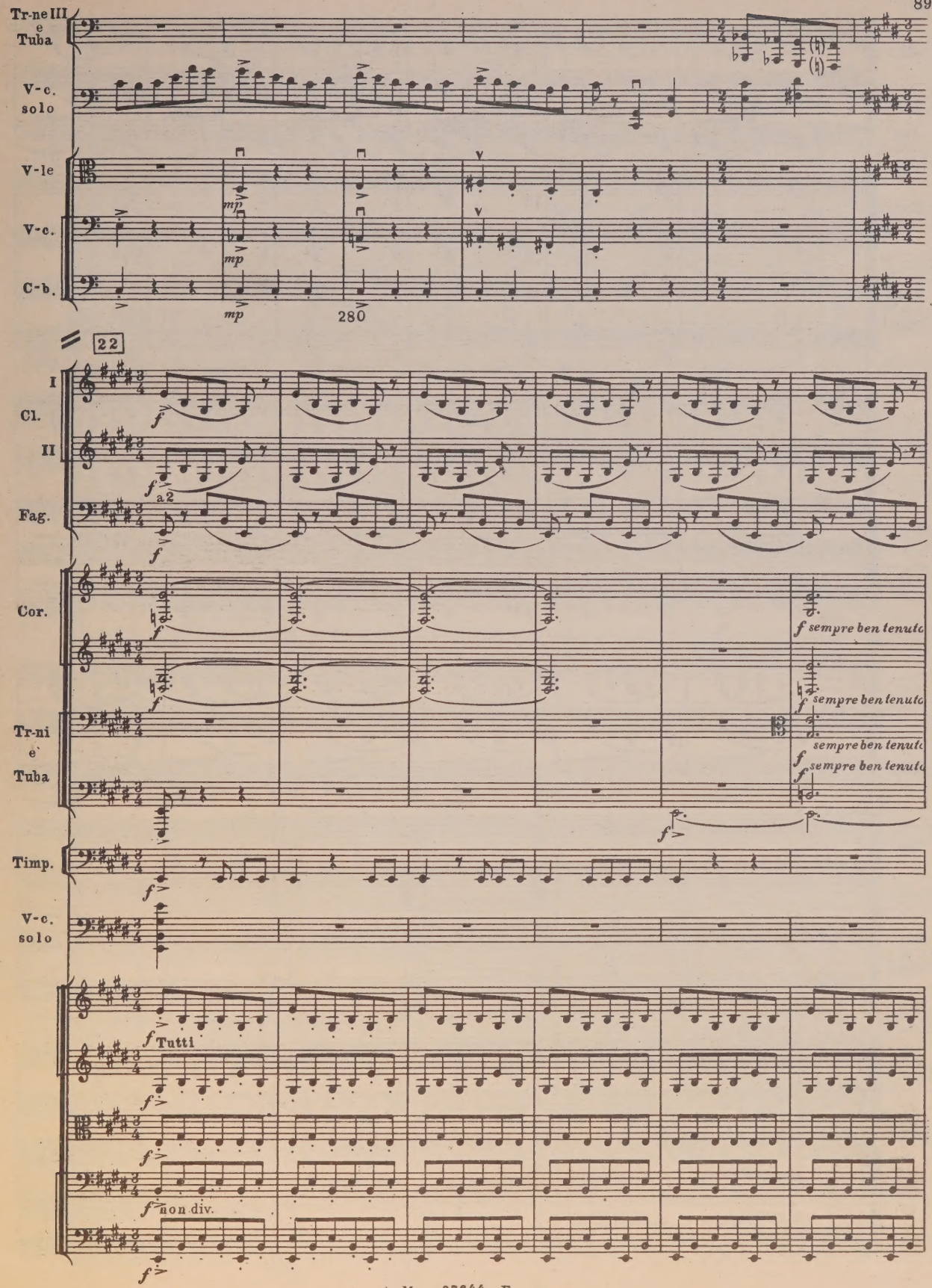

I
16
Fag.
V-c. solo
V-le
V-c.
C-b.
(arco)
200
17
Fag.
Timp.
mp
V-c. solo
pizz.
arco
f
V-c.
C-b.
(pizz.)
210
gliss.
V-c. solo
C-b.
220
18
Timp.
p
p
V-c. solo
solo
V-ni I
V-ni II
mf
sola
V-le
V-c.I
V-c.II
C-b.
arco
230

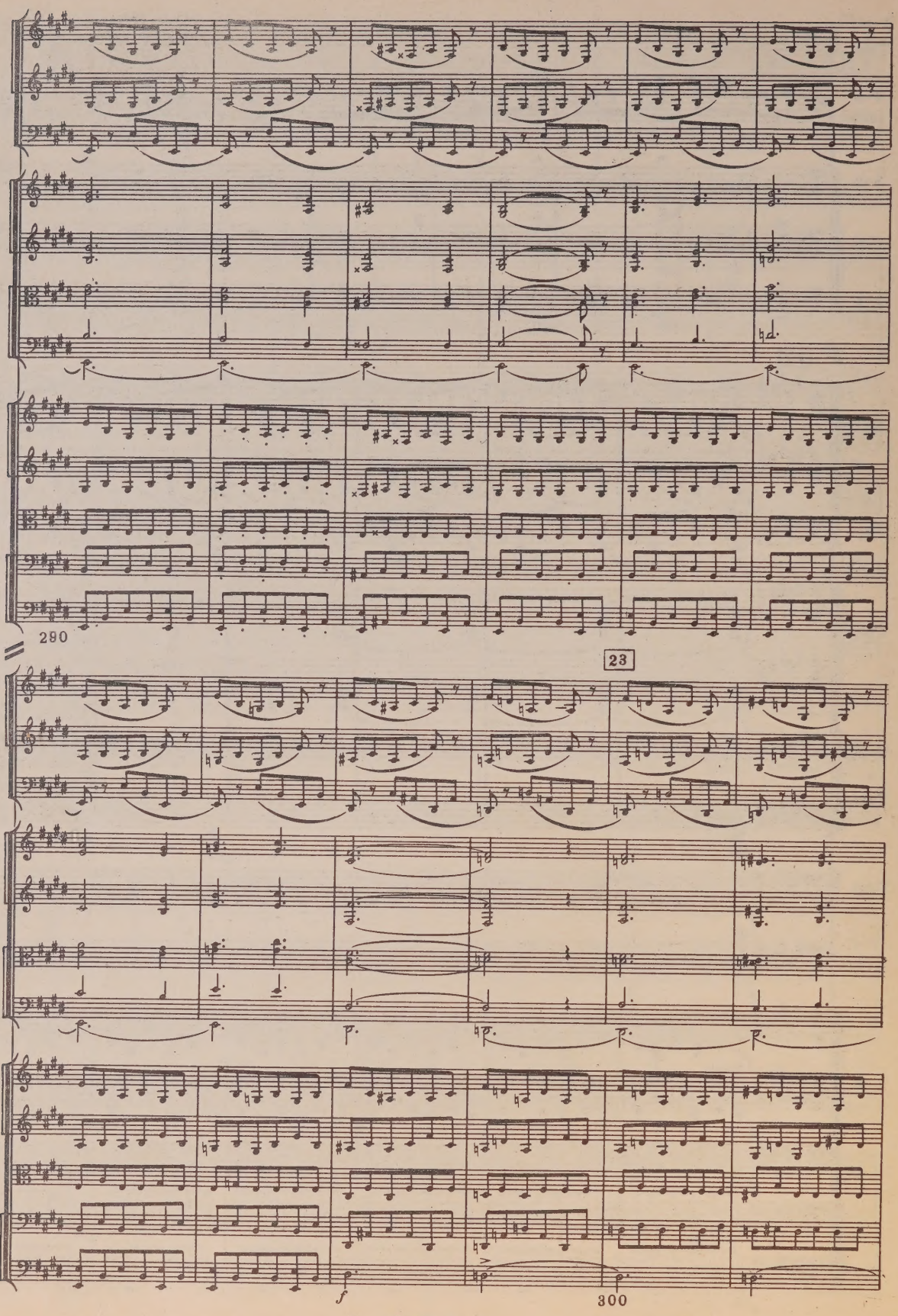

19
(solo)
V-ni I
V-ni II
V-le
V-c. I
V-c. II
C-b.
mf
240
I solo
(I)
Ob.
Fag.
V-c. solo
Tutti
pizz.
250

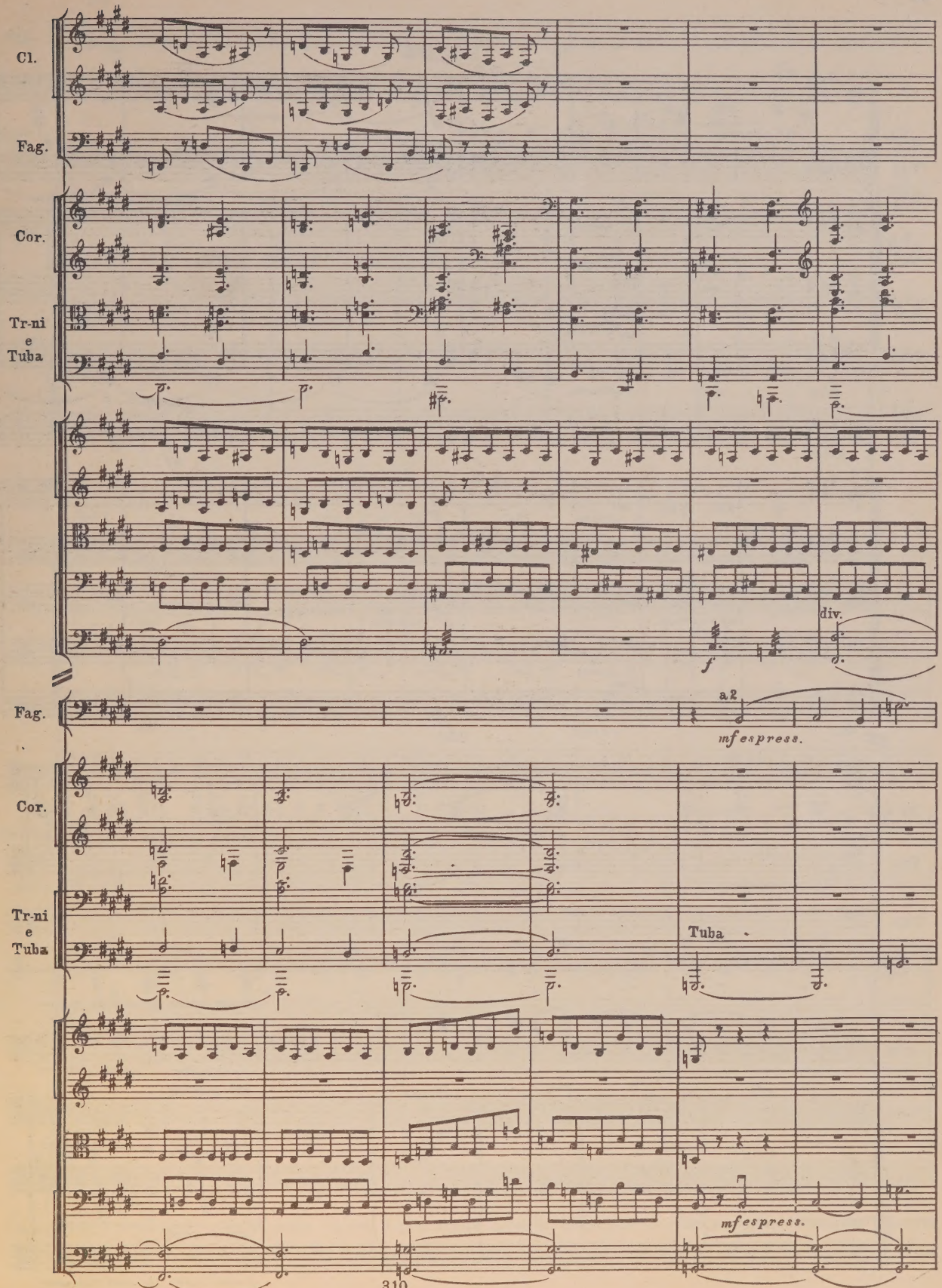

Ob.
Fag.
Tuba
V-c solo
V-c.
C-b.
Fl.
Ob.
Cl.
Fag.
Tuba
V-c. solo
V-ni I
V-le
V-c.
C-b.
I
a2
Tutti
arco
260

21 Allegro marcato




Tr-ne III
e
Tuba
V-c.
solo
V-le
V-c.
C-b.
mp
mp
mp
280
22
I
Cl.
II
Fag.
f
a 2
Cor.
f sempre ben tenuto
Tr-ni
e
Tuba
Timp.
V-c.
solo
Tutti
non div.


Cl.
Fag.
Cor.
Tr-ni
e
Tuba
290
23
Cl.
Fag.
Cor.
Tr-ni
e
Tuba
f
300


Cl.
Fag.
Cor.
Tr-ni
e
Tuba
div.
f
Fag.
a 2
mf espress.
Cor.
Tr-ni
e
Tuba
Tuba
mf espress.



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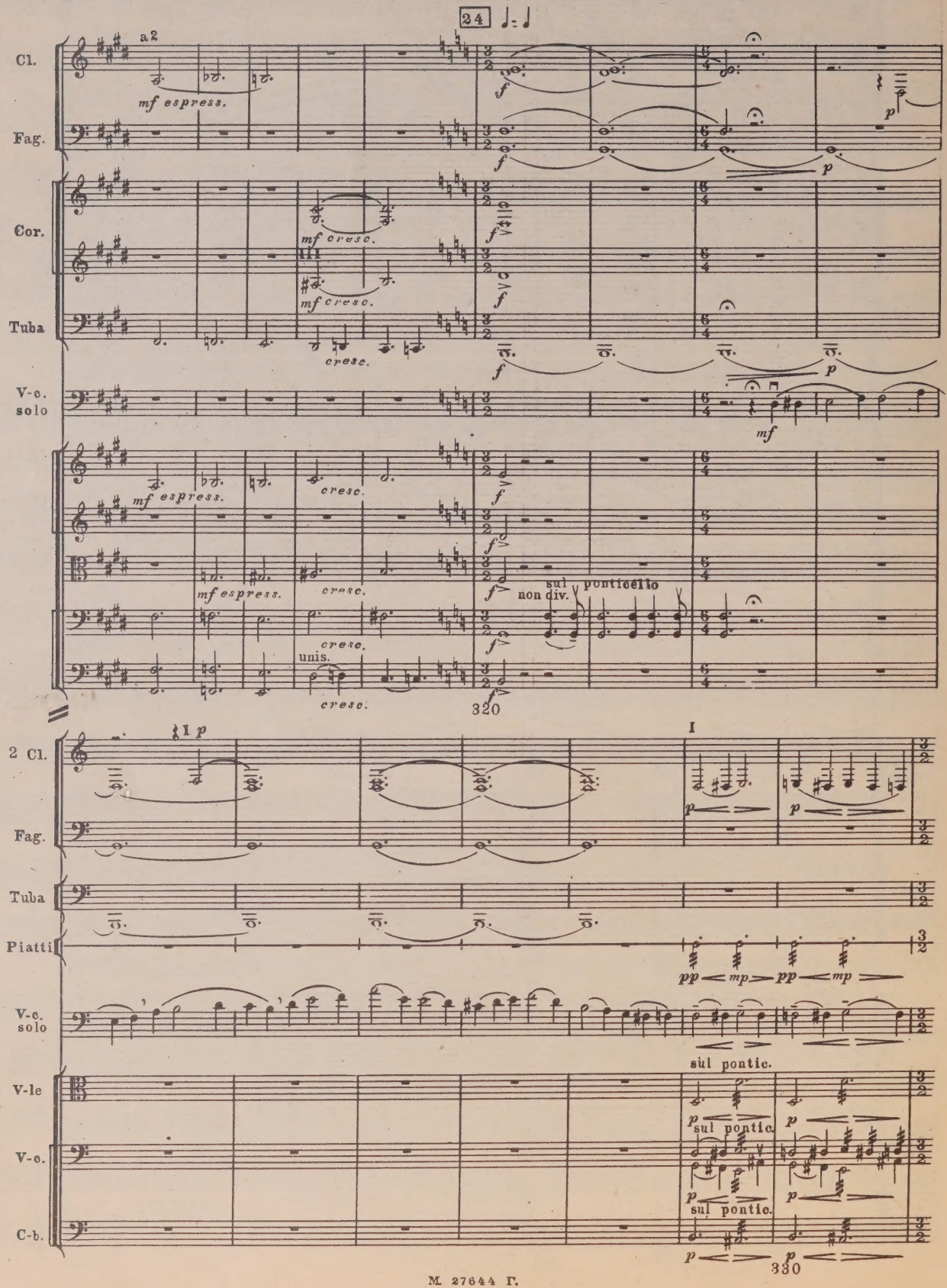
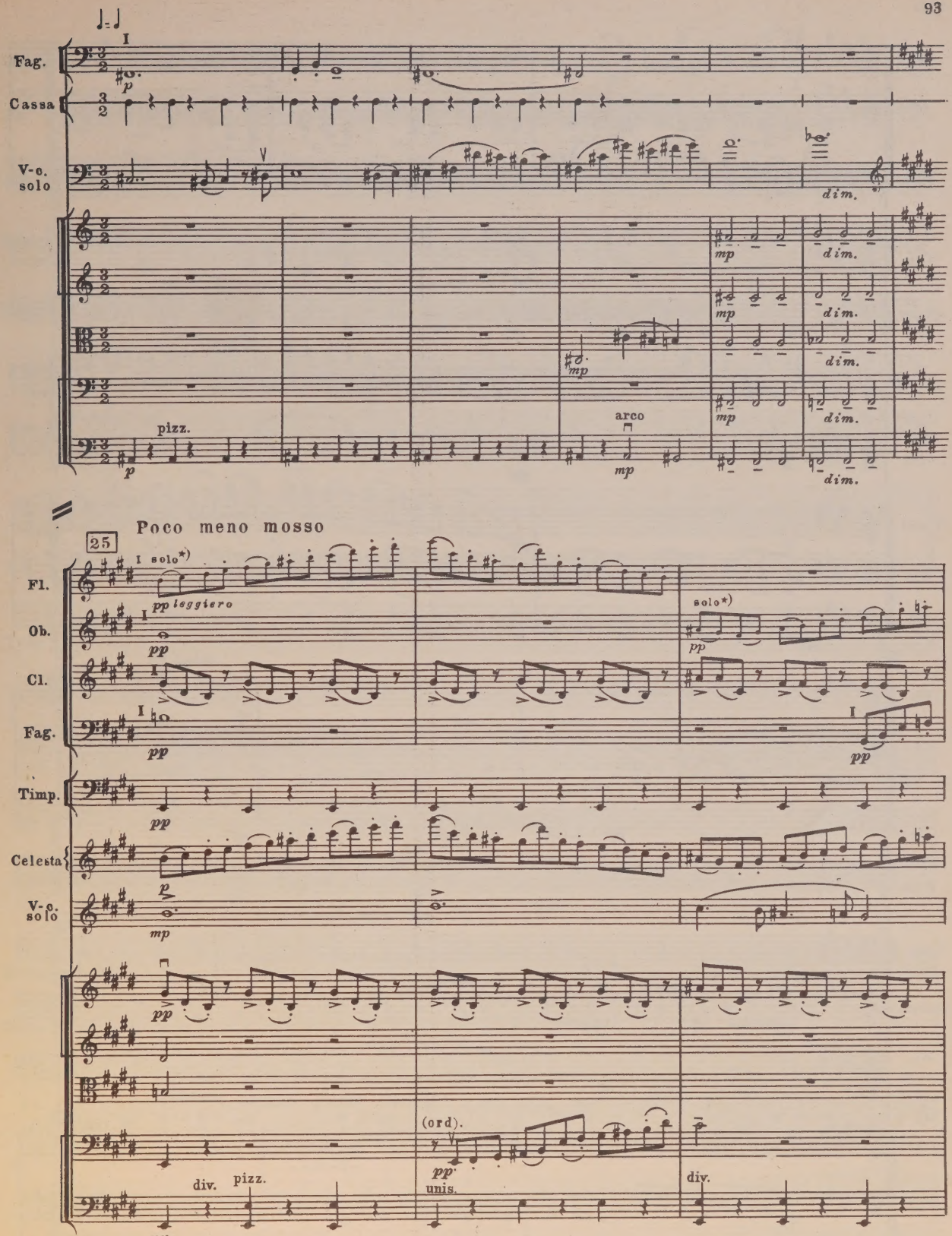
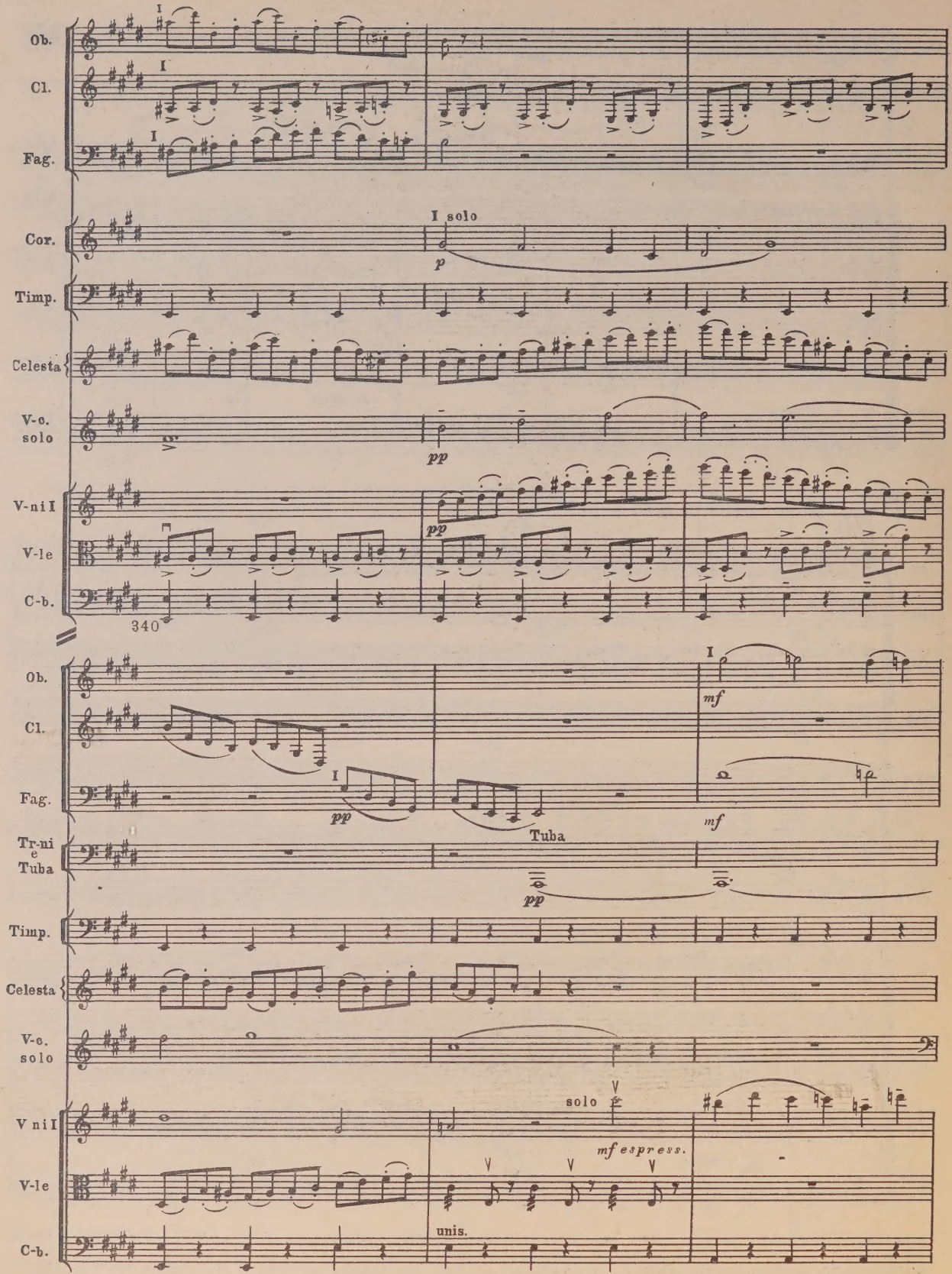
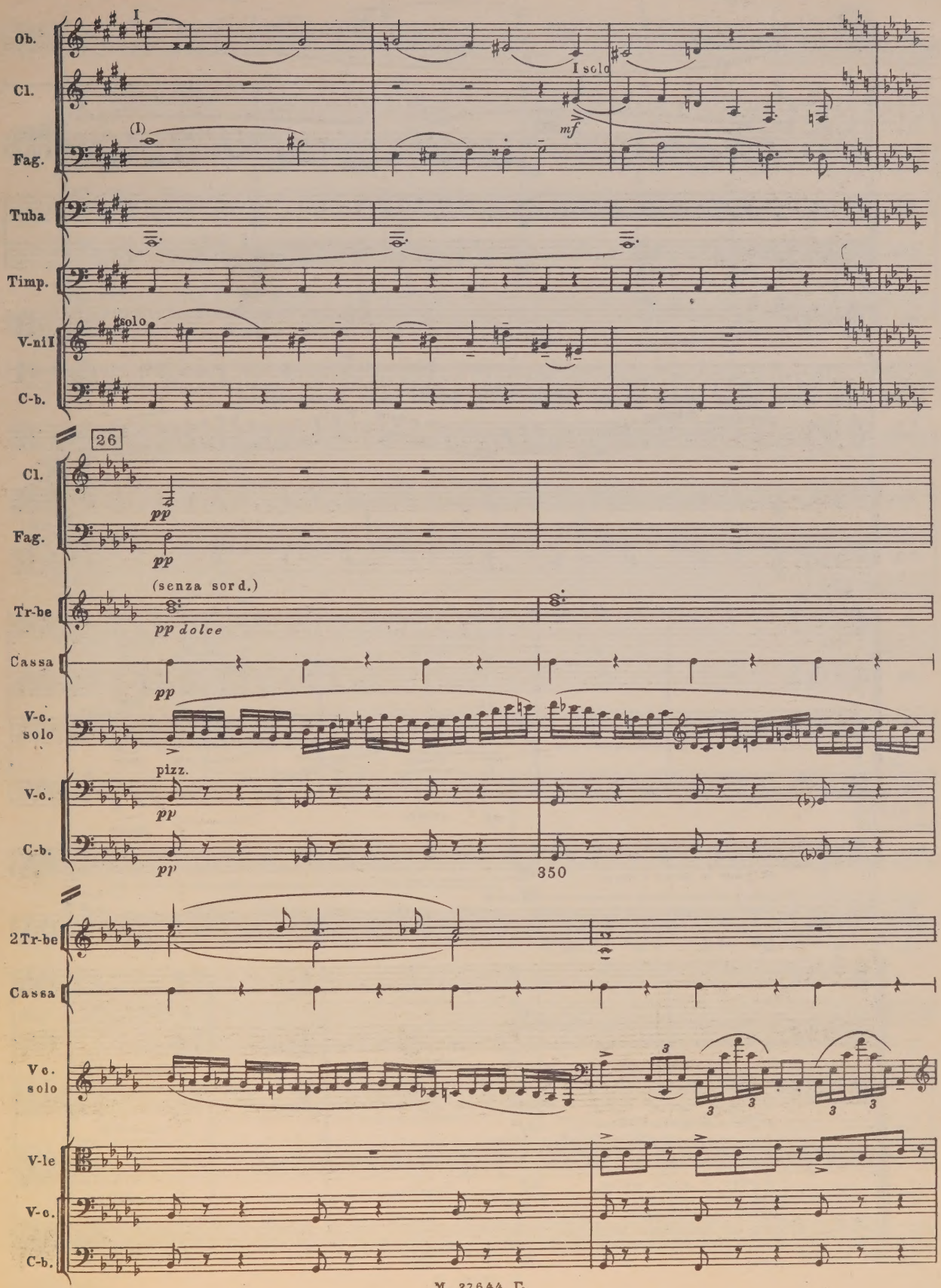

24
Cl.
Fag.
Cor.
Tuba
V-c. solo
a2
mf espress.
mf cresc.
cresc.
f
p
mf
sul ponticello
non div.
unis.
320
2 Cl.
Piatti
V-le
V-c.
C-b.
I
pp
mp
sul pontic.
330

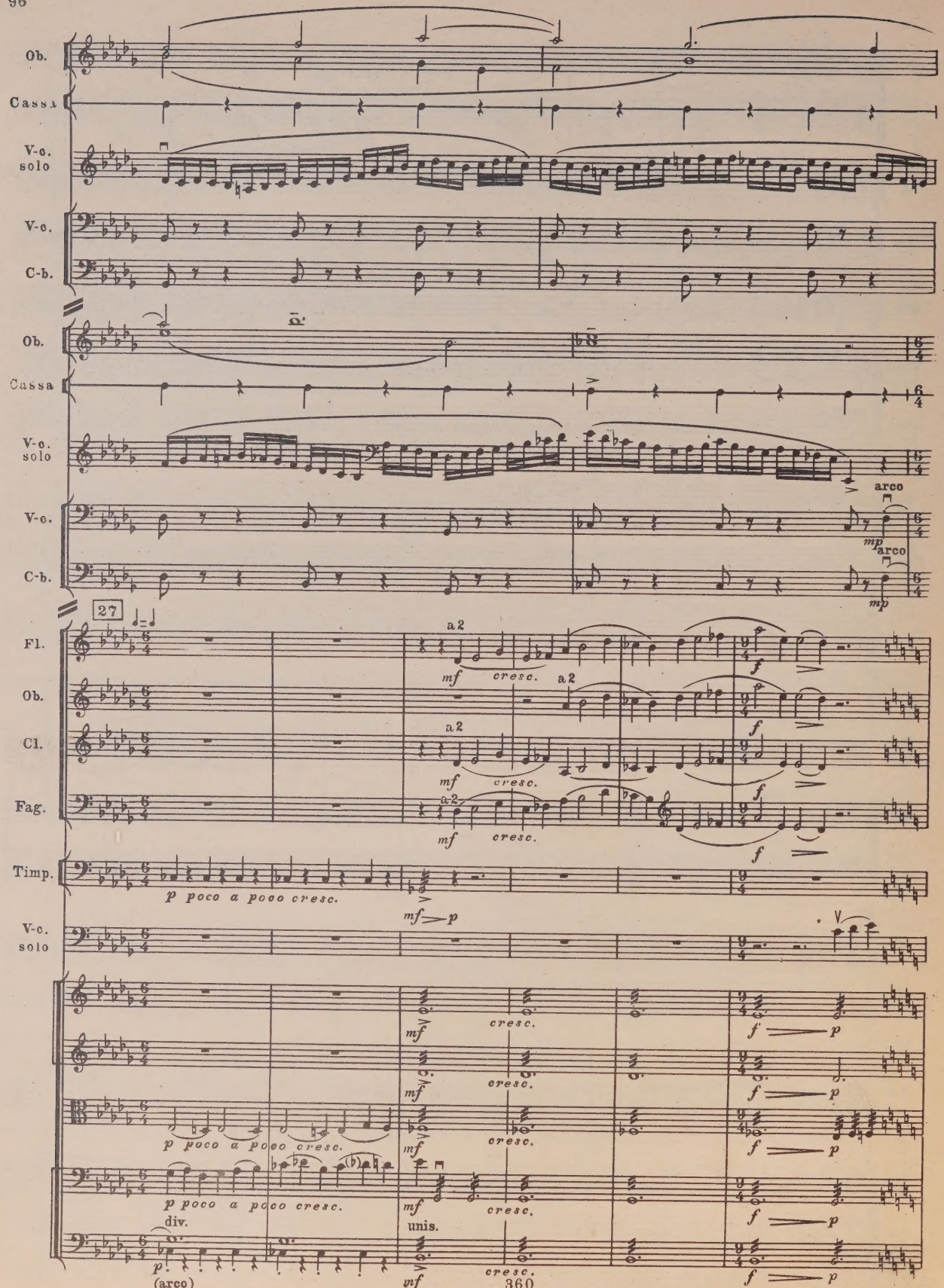



*) В партиях I-й флейты и I-го гобоя такты, выделенные петитом, исполняются лишь в случае отсутствия челесты.

In the parts of flute I and hautboy I the bars set up with the brevier are played only in the absence of chelest.


Ob.
Cl.
Fag.
I
I solo
Cor.
p
Timp.
Celesta
V-c. solo
pp
V-ni I
V-le
C-b.
340
mf
Tr-ni e Tuba
Tuba
solo
mf espress.
unis.


Ob.
Cl.
Fag.
Tuba
Timp.
V-nI I
C-b.
I
I solo
(I)
mf
solo
26
Cl.
Fag.
Tr-be
Cassa
V-c. solo
V-c.
C-b.
pp
pp dolce
(senza sord.)
pizz.
350
2 Tr-be
Cassa
Vc. solo
V-le
V-c.
C-b.


Ob.
Cassa
V-c. solo
V-c.
C-b.
Ob.
Cassa
V-c. solo
V-c.
C-b.
arco
mp
arco
mp
27
Fl.
Ob.
Cl.
Fag.
a2
mf
cresc.
f
Timp.
p poco a poco cresc.
mf
p
V-c. solo
p poco a poco cresc.
p poco a poco cresc.
div.
(arco)
unis.
cresc.
f
p



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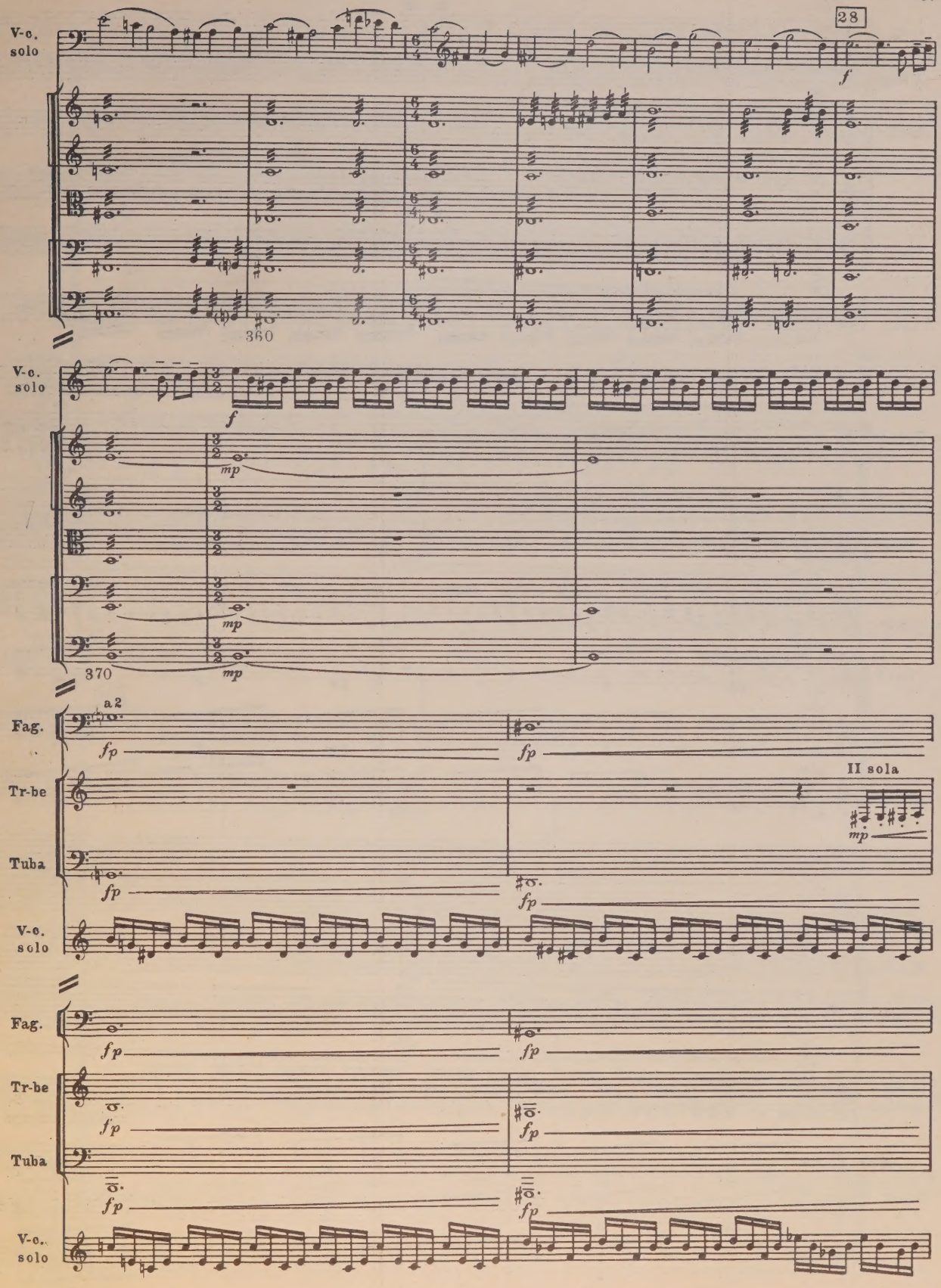

V-c. solo
28
f
360
V-c. solo
f
mp
mp
mp
370
Fag.
a 2
fp
fp
Tr-be
II sola
mp
Tuba
fp
fp
V-c. solo
Fag.
fp
fp
Tr-be
fp
fp
Tuba
fp
fp
V-c. solo

29

2 Ob.
2 Fag.
Tr-ba II
Cor. I
Tuba
V-c. solo

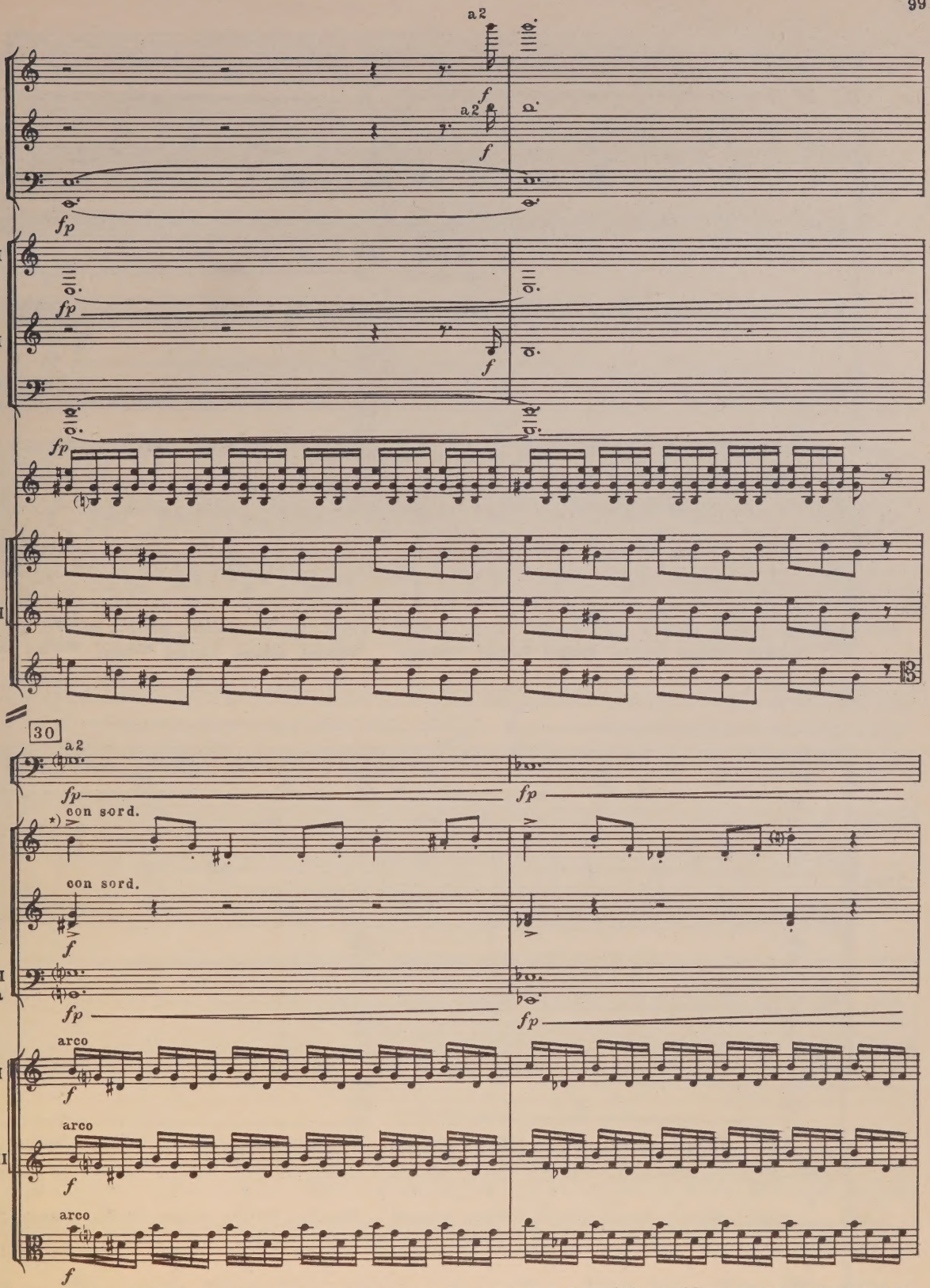
a2
f
fp

2 Fag.
Tr-ba II
Tr-ne III
Tuba
V-c. solo
V-ni I
V-ni II
V-le

a2
fp
solo
mp
pizz.

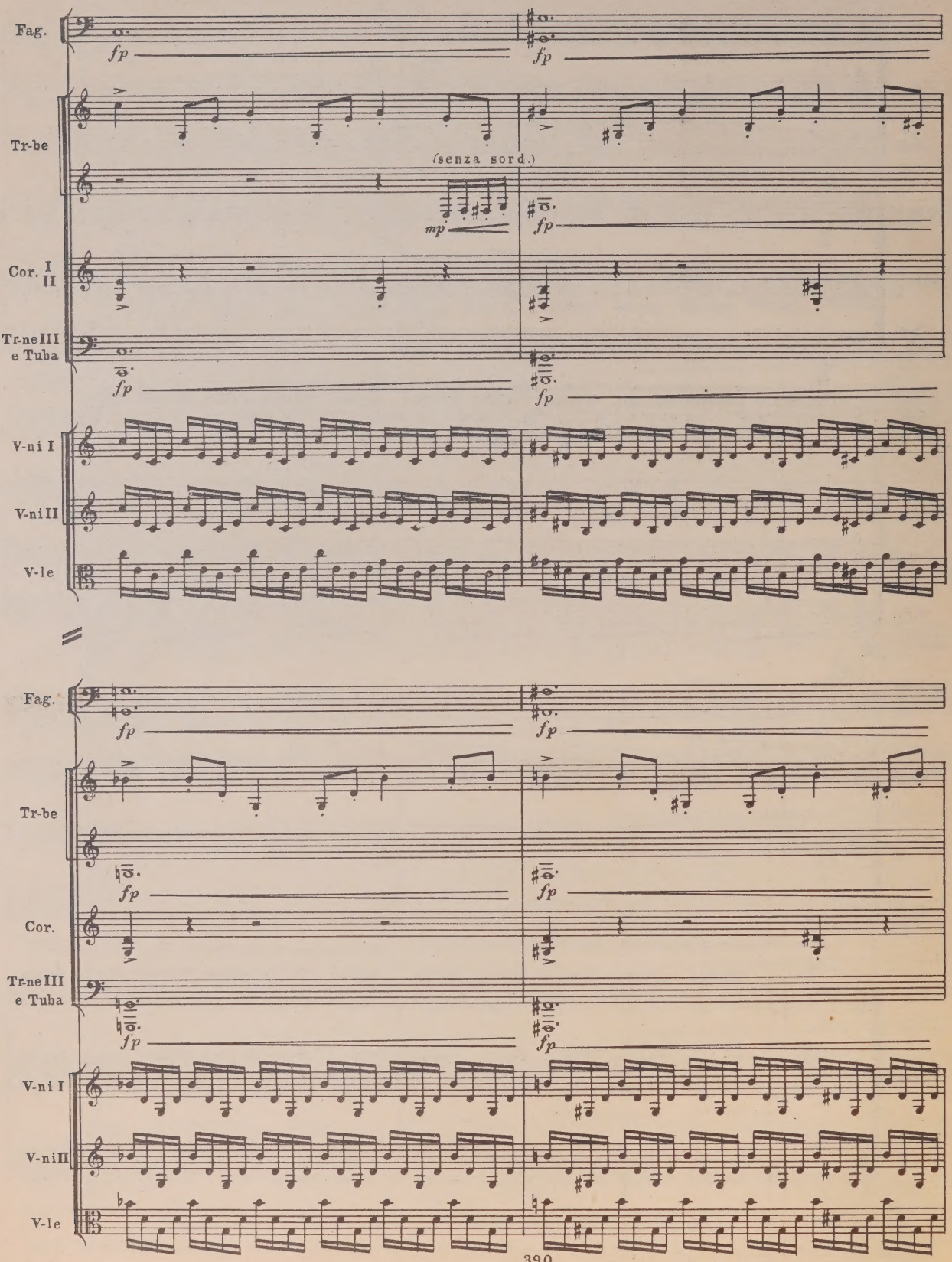
380

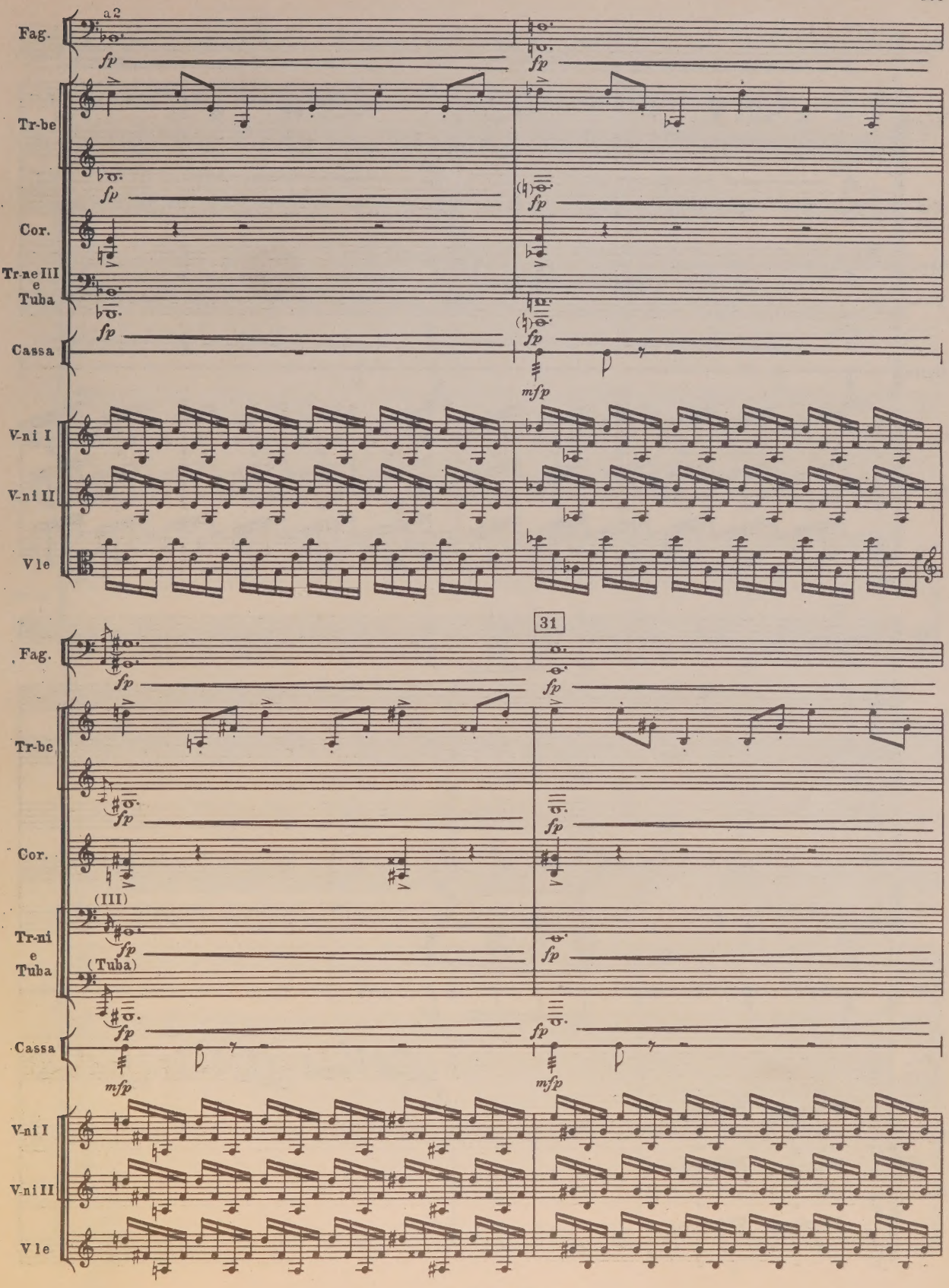
Fag.
Tr-ba II
Tr ne III
Tuba
V-c. solo
V-ni I
V-ni II
V-le

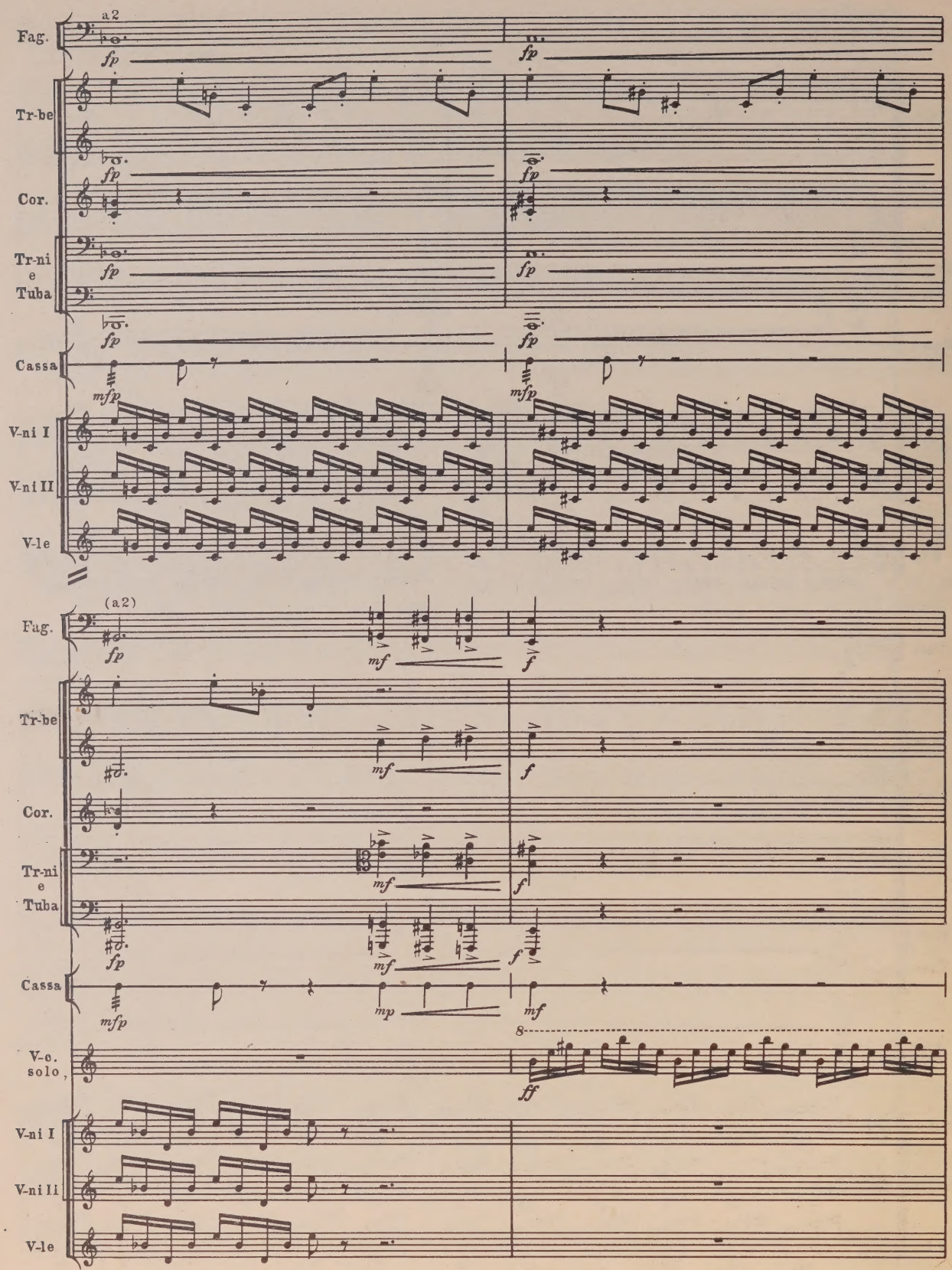


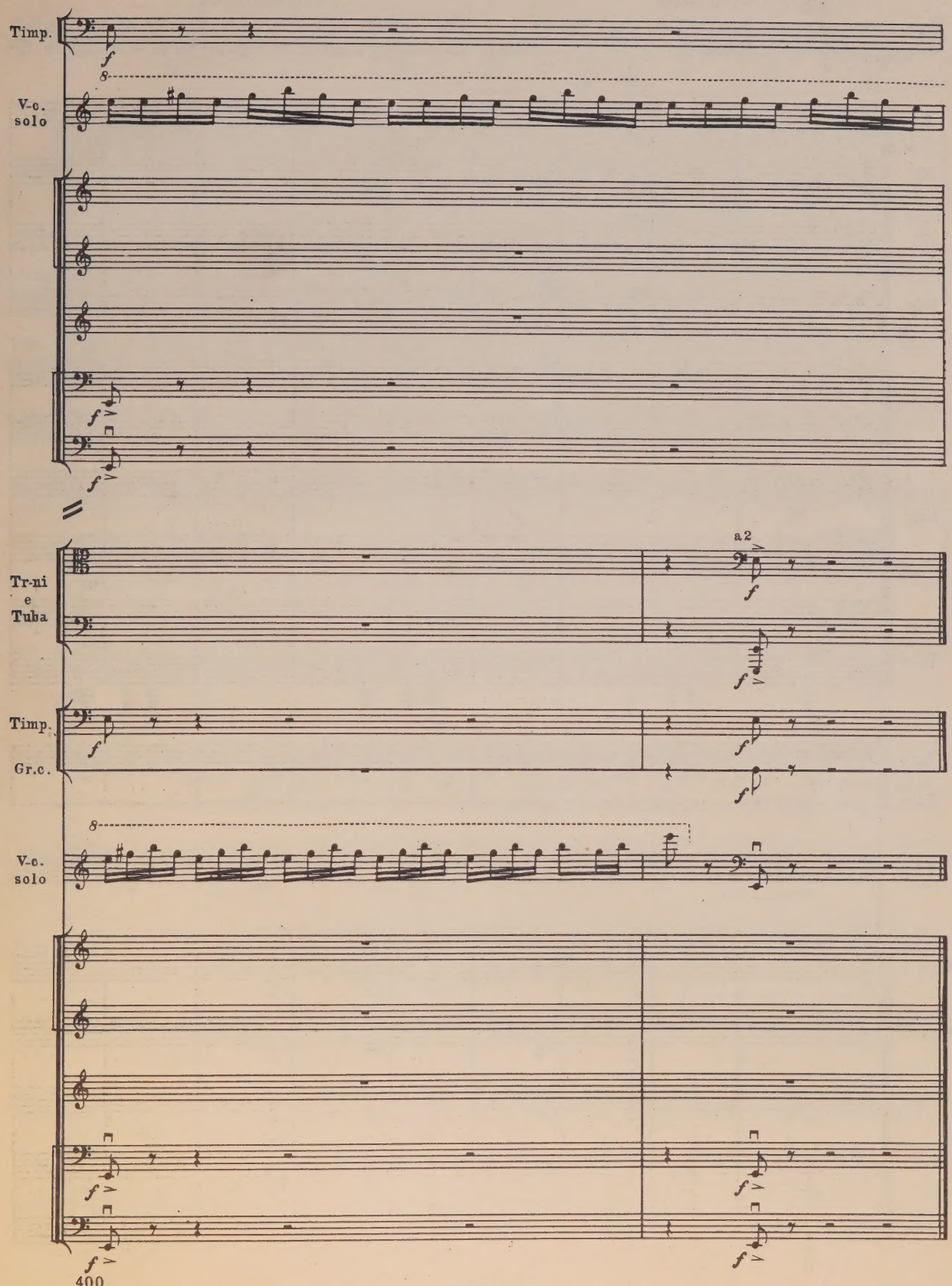

*) Автор допускал здесь добавление III трубы, играющей в унисон с I трубой до 398 го такта включительно.

*) Here the author allowed the addition of trumpet III, playing in unison with trumpet I up to bar 398, including.


Fag.
fp
fp
Tr-be
(senza sord.)
mp
fp
Cor. I II
Tr-ne III e Tuba
fp
fp
V-ni I
V-ni II
V-le
Fag.
fp
fp
Tr-be
fp
fp
Cor.
Tr-ne III e Tuba
fp
fp
V-ni I
V-ni II
V-le


Fag.
a2
fp
Tr-be
Cor.
Tr-ne III
e
Tuba
Cassa
mfp
V-ni I
V-ni II
V le
31
(III)
(Tuba)


a2
Fag.
fp
Tr-be
Cor.
Tr-ni
e
Tuba
Cassa
mfp
V-ni I
V-ni II
V-le
(a2)
mf
f
mp
8
V-c.
solo,
ff





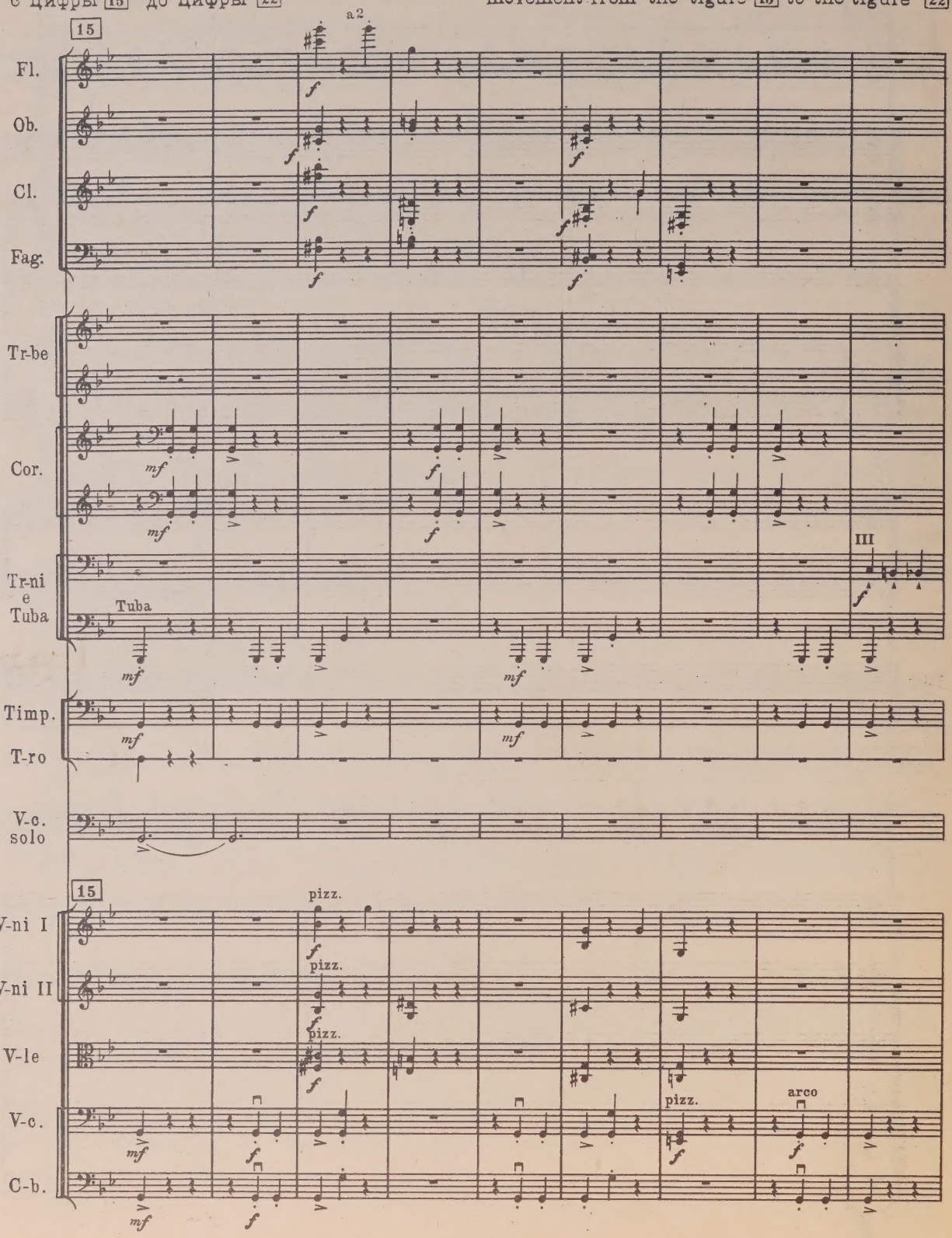

М. 27644 Г.

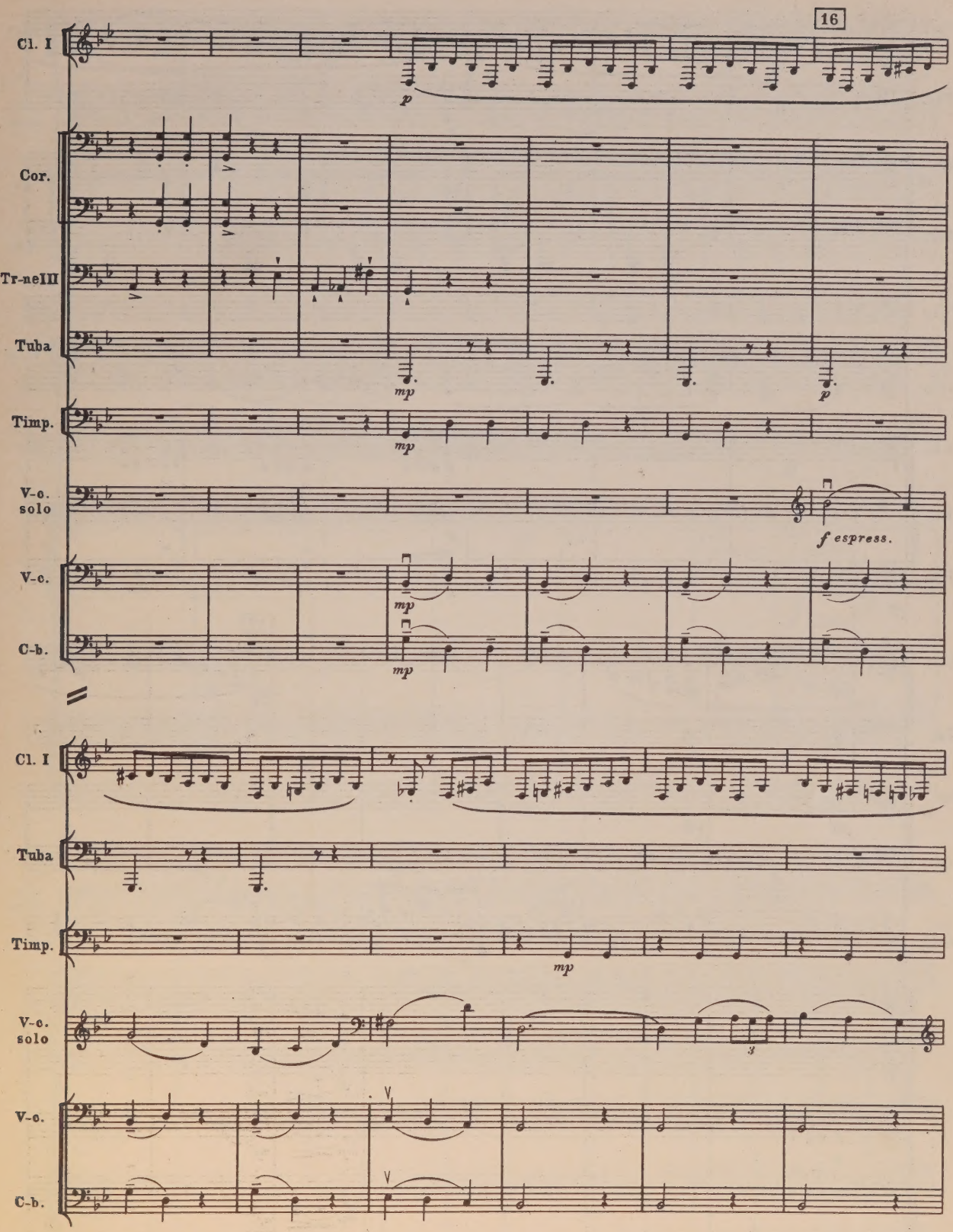
# Приложение

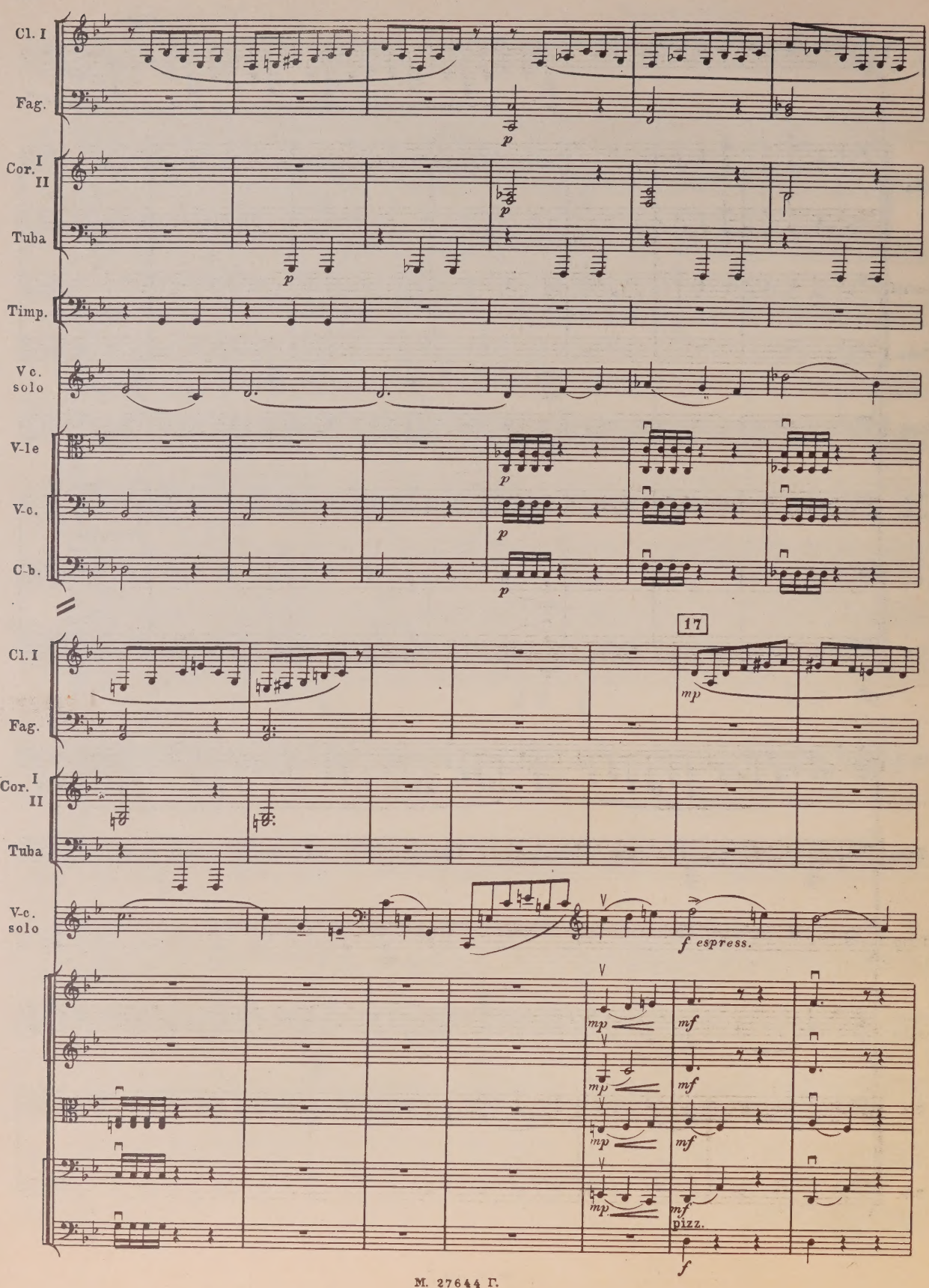
Вариант среднего эпизода третьей части с цифры 15 до цифры 22

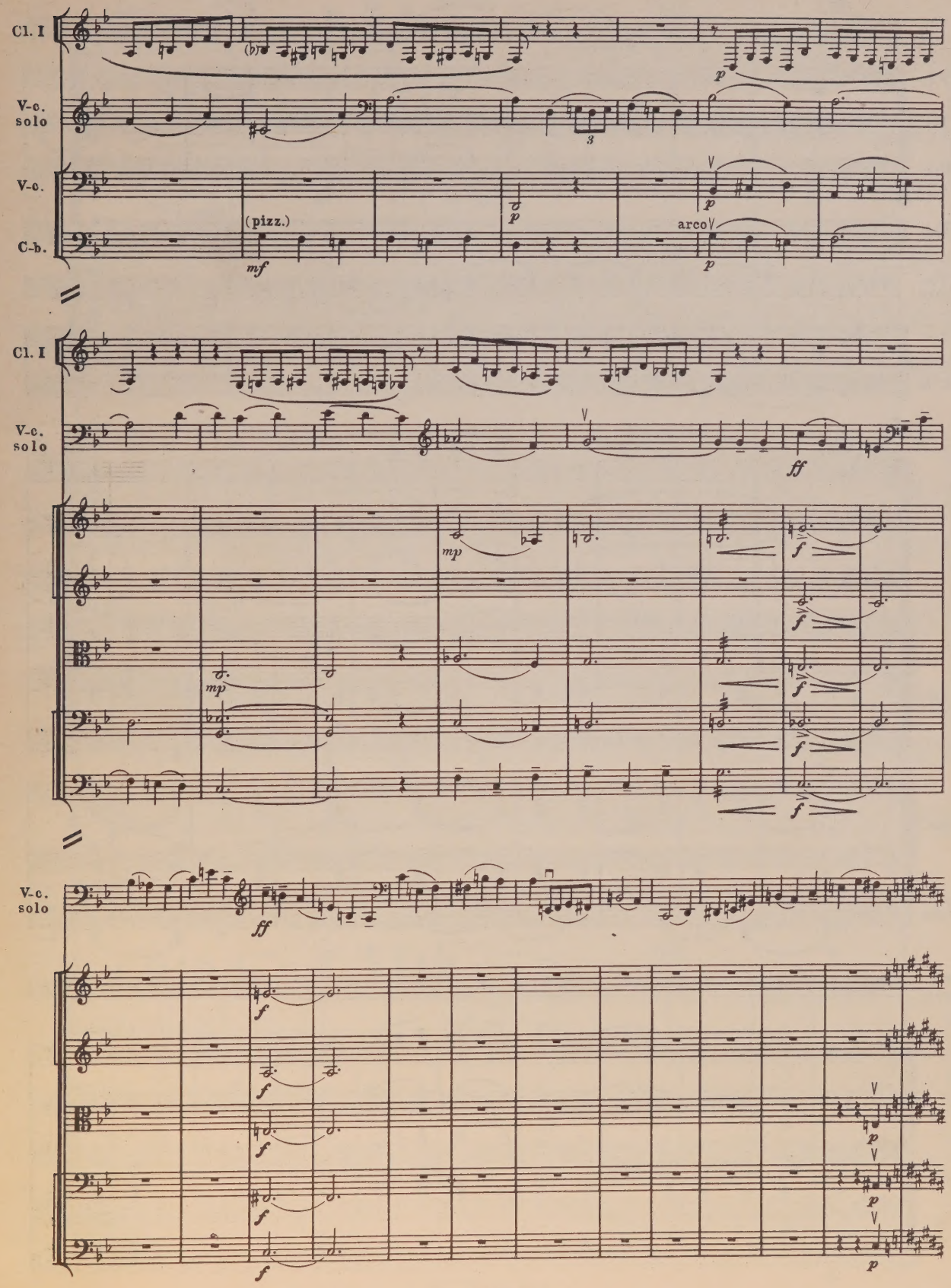
# Appendix

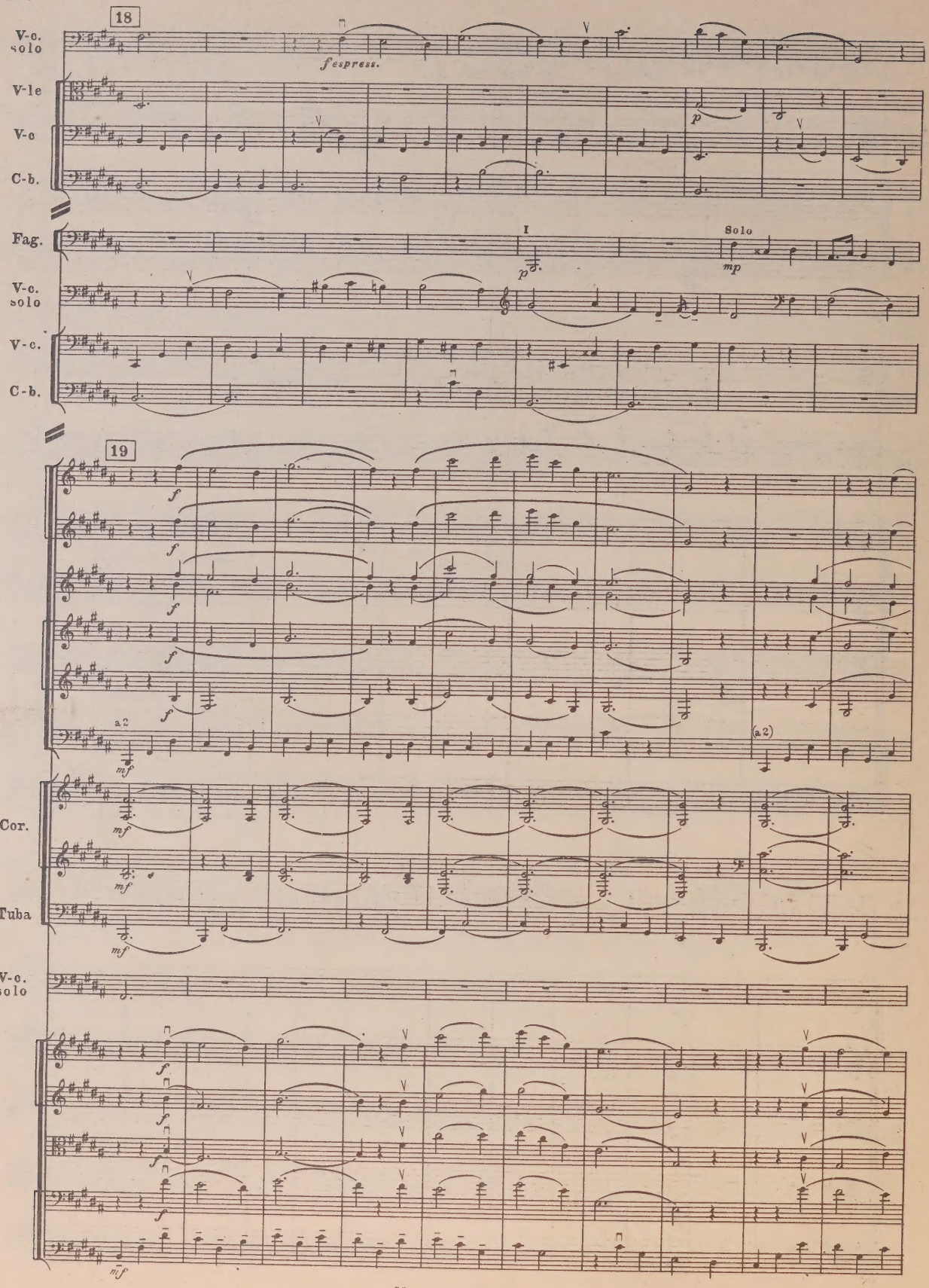
The version of the middle episode of the thikd movement from the tigure 15 to the tigure 22

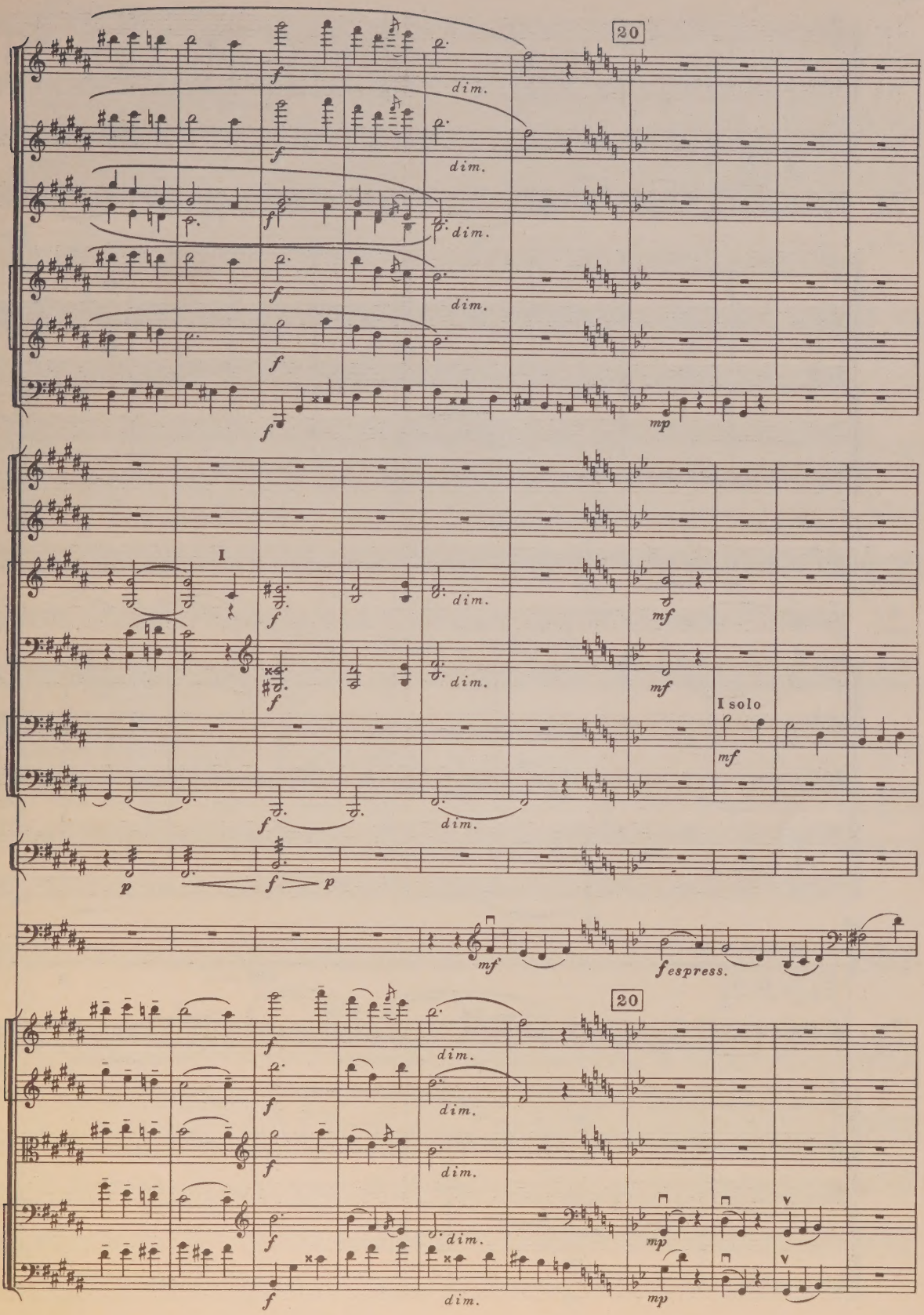


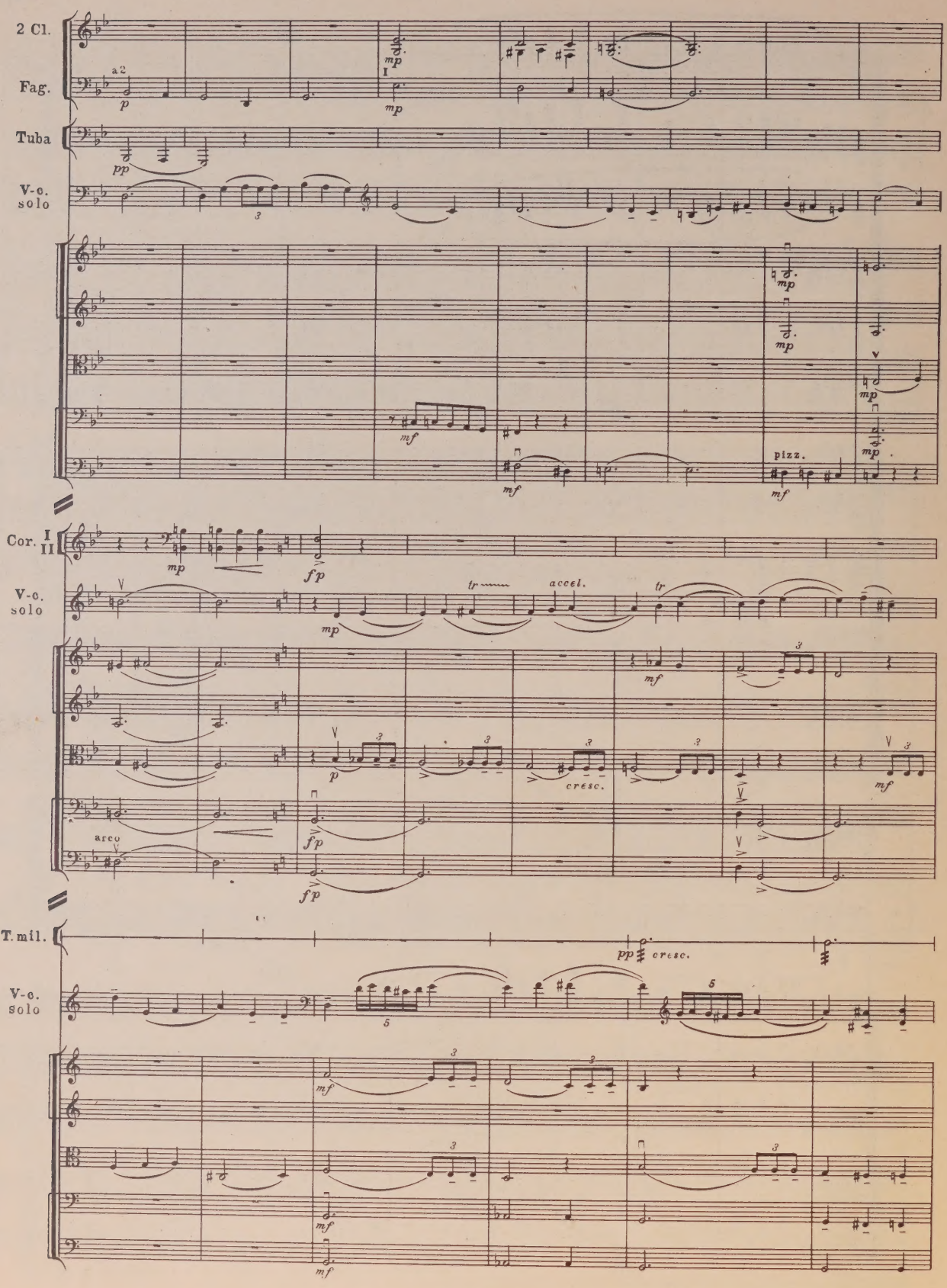

16
Cl. I
p
Cor.
Tr-neIII
Tuba
mp
p
Timp.
mp
V-c.
solo
f espress.
V-c.
mp
C-b.
mp
Cl. I
Tuba
Timp.
mp
V-c.
solo
3
V-c.
C-b.

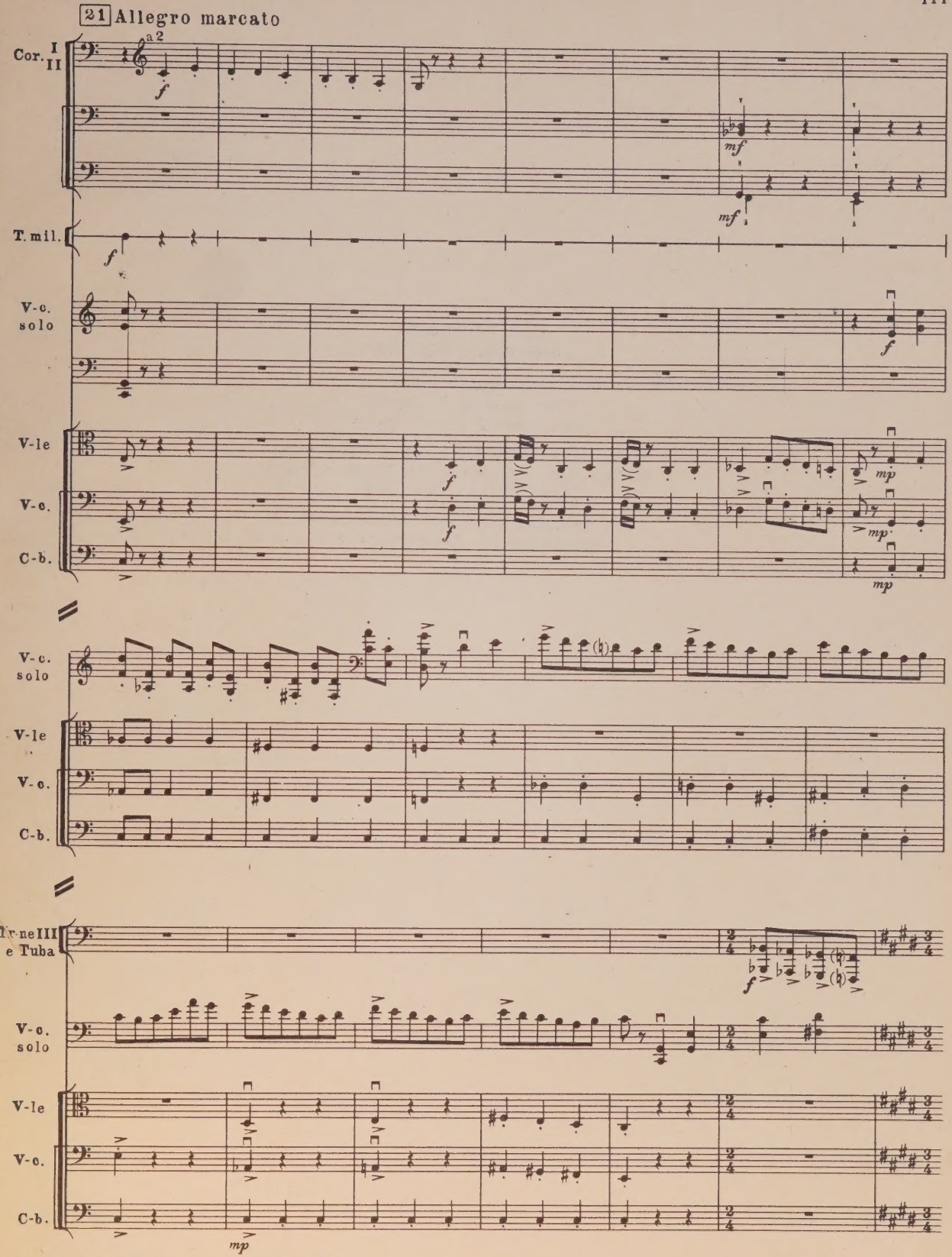

Cl. I
Fag.
Cor. I II
Tuba
Timp.
V-c. solo
V-le
V-c.
C-b.
p
17
mp
Cl. I
Fag.
Cor. I II
Tuba
V-c. solo
f espress.
mp
mf
pizz.
f


Cl. I
V-c. solo
V-c.
C-b.
(pizz.)
arco
Cl. I
V-c. solo
V-c. solo


18
V-c. solo
espress.
V-le
V-c
C-b.
Fag.
I
Solo
V-c. solo
V-c.
C-b.
19
a2
(a2)
Cor.
Tuba
V-c. solo


20
dim.
I
mf
I solo
V-c.
solo
espress.
20


2 Cl.
Fag.
a2
Tuba
V-c. solo
Cor. I II
T. mil.
pizz.
arco
accel.
cresc.




Отсюда следует перейти на цифру 22

From here one should pass over to figure 22

С. С. ПРОКОФЬЕВ
*СИМФОНИЯ — КОНЦЕРТ*

Редактор *В. Блок*
Лит. редактор *Л. Чудова*
Техн. редактор *В. Кичоровская*

Подписано к печати 13/VI 1959 г. Форм. бум. 60×92 1/8. Бум. л. 7,0. Печ. л. 14,0. Уч.-изд. л. 14,0.
Тираж 1 000 экз. Заказ 1876.

17-я типография Управления полиграфической промышленности Мосгорсовнархоза.

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